CERTIFICATE

Certified that the work of the thesis, " Marathi Composition Ability & Interests of Pupils in Secondary Schools in Kolhapur and the neighbouring merged states area, " has been carried out by Shri V. D. Joshi under my guidance & that the thesis is worthy of examination.

" Rama Kripa"
Shedage Wadi,
Sadashiv Peth,
Poona 2.

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Chapter I.

Language- Composition and the Present Investigation.

I. Functions of Language.
II. Expression, an Important Art.
III. Expression and Culture.
IV. Language and Thought.
V. Language and Intelligence.
VI. Language, a Social Heritage.
VII. Importance of the Mother-tongue.
VIII. Mother-tongue and Other Subjects.
IX. Importance of written expression.
X. Composition - oral and written.
XI. Nature of S-chool Composition.
XII. Review of the research related to Language Problems :
(a) In Foreign Countries.
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XIII. Aim of the Present Investigation.

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Functions of Language: Language was formerly taken to be a mere means of communication. Really speaking it has been doing several other functions of greater importance in life. It serves "to assist memory and facilitate thought,"*; moreover "it is an instrument of feeling and an instrument whereby we are enabled to sympathise with the feelings of others."@

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* The Language and Mental Development of Children-A.F.Watts-P.17.
@ Language in Education - Michael West - P.2.

Expression, an important art: Even taken as a mere means of communication, language helps us to express our wishes exclamations, commands and so on. "Our innocent impulses of pleasure, approval, dislike, anger, disgust, and so on would be nipped in the bud for want of words to express them." * The present day means of communication like Radio, Telephone and Microphone have made communication of thoughts and feelings an art of added importance; and to be able to express one's thoughts neatly and effectively is a difficult art indeed !

Expression and Culture: Expression helps us to distinguish a cultured person from an uncultured one; because generally a person of high culture is associated with polished language expression. Even in our daily life we often come across efficient persons who cut low figures, for want of impressive expression- written or oral. It is a common experience that an uncivilized or uncultured person cannot pronounce words properly. His vocabulary is meagre, and as such he finds it difficult even to express his primary or simple thoughts properly. It is no wonder then if he fails to express his deeper feelings and higher aspirations effectively. Shri Nilkant Prasad, D.E.I. of Schools on special duty in C.P. and Berar, had once an occasion to visit the 'Korku' people who had no words in their language to differentiate the colour-shades - green and blue. They were also short of collective nouns.@ It is also interesting to note how very often one feels congested for want of apt or adequate expression. One

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* This Language Learning Business - Palmer, Redman - P.200.

@ Hand-Book of Suggestions for Primary Teachers (Marathi) - Indian Press Ltd. Jabalpore - P.45.

has to struggle hard for apt expression if one wants to express what he exactly means or feels to express. There is every fear that one is likely to be misunderstood for want of suitable expression.

Language and Thought: If we consider the thought aspect of language in relation to an average person, we can realise that ordinarily one cannot think without a language; because even "if thought can proceed without language, it can-not proceed very far. For long and sustained thought, language is necessary."* This may not perhaps be true with persons of higher intelligence but psychologists have even challanged this. Admitting that thought can function without language in the case of such persons, one has to remember that it cannot function well without it.

Language and Intelligence: According to modern psychologists, language bears a close relation to Intelligence and higher linguistic ability is always associated with the men of better intelligence. "The facts of speech-disorder certainly suggest that there is a connection between linguistic ability and what is called general intelligence ..... Warden's experimental results indicate that linguistic ability and general intelligence overlap to a greater extent than many of us are ready to admit."@ From practical experience, we have to accept that language at least adds to the intelligence, because every new expression that we learn, gathers new experience and thought. Thus, language helps an individual to grow rich in thought and experience and "the speech development of the individual parallels and reflects his intellectual, emotional and physical growth. Nearly every conscious act of the person is verbalized so that his speech represents a condensation of his

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* Thought and Language - P.B.Ballard - P.40.

@ The Language and Mental Development of Children - A.F.Watts - P.25.

It teaches us to express our joys and sorrows in the most natural way. It is the only language most suited for the expression of sentiments and feelings. "No sooner do we try to put an image into conscious relation with another, than we find ourselves stripping into a silent flow of words. Thought may be a natural domain apart from the artificial one of speech but speech would be the only road we know of, that leads to it;"* and all this is done with the help of the Mother-tongue. As soon as mind begins to think, it begins to talk and harder it works, and more difficult a problem it has to meet, the more it talks and talks in the Mother-tongue only. The fact that the teachers of foreign languages have to put in Herculian efforts to teach a student to think in the foreign language he is learning, supports the preceeding statement. However conversant one may be with a foreign language, in the mind of his mind he thinks in his Mother-tongue. Every action of ours is associated with an expression in our Mother-tongue. Even when we lift a book and place it in a shelf, we are mutely engaged in translating the action in our Mother-tongue. Thus in other words, we may say that Mother-tongue is all in all in the world of human affairs. It is needless to say then why it is so highly hailed and why it should become 'lief and dear' to one and all.

Mother-tongue and Other Subjects: If we consider the problem of the teaching of the Mother-tongue, we come to know that the teaching of the Mother-tongue greatly differs from the teaching of other subjects like Arithmetic, History or Geography. The learning of the Mother-tongue starts long before a child joins a school. So, home is the first and the most important school in the learning

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* This Language Learning Business - Palmer, Redman - P.31.

process of the Mother-tongue. Children begin to express themselves at least orally and that too quite fluently, at the time when they first join a school. All that a school has to do is to systematise the learning process and to teach the child to read and to write and to express more effectively; but this is the most difficult task to be done by a school. Children coming from cultured homes are better equipped for this job. " The problem of the teaching of the Mother-tongue is indissolubly bound up with the questions of social conditions, national temperament and national requirements."* It should be also remembered that the Mother-tongue is to be taught not only for its linguistic values - for the making of intelligent readers, able speakers and capable writers, but more than that, "for its cultural and civic values - for spiritual enlargement and discipline of the young hearts and minds, which are to be touched to finer issues by its ministry."@ So the Mother-tongue has to be intensively studied at all stages.

Importance of Written Expression: We have thus seen what the functions of a language, especially of the Mother-tongue, are and what provision language-teaching has to make for the teaching of the Mother-tongue. "Writing is a reflection of personality as well as of the type of Education received;"+ hence teaching of written composition is rightly taken as the climax of language-teaching. Dr. Ballard goes to the extent of saying that proficiency in composition is the surest sign of a high degree of mental intelligence. Mr. Hartog claims that the teaching of composition

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* The Writing of English - P.J.Hartog - Preface P.VII.

@ The Teaching of English - Percival Chubb - P.viii.

+ Teaching - Vol.viii - P.27.

completely transforms the entire personality of the child. Besides "writing is a medium of self-expression by which a man may find a worthy embodiment of his deepest feelings and highest aspirations."* This shows what a unique position composition holds in the teaching and testing of the Mother-tongue.

Composition, a Creative Activity: Language-learning is nothing but a habit-forming process and it is mainly based on the principle of imitation. This would perhaps make one feel that composition would merely reveal whether the model has been properly assimilated; but composition is not an exhibition of the parrot-like assimilation. Composition gives scope for the creative activity of the language learners. Children feel like using what they have learnt in their own way and they are waiting for an opportunity to express, and composition provides an occasion for this type of creative work.

Composition - oral and written: Composition is considered under two aspects - oral and written; but it is difficult to make such a rigid division. Speaking and writing are acts of self-expression; besides "writing never exists independently of speech, and grows out of it as a means of symbolizing it."@ In other words written composition involves the act of symbolizing speaking and thinking. There is less chance for bluffing and illogical presentation in written composition. Moreover oral composition requires quick thought, but written composition gives time to think and organise thoughts and speech with ease. Oral and written compositions are fundamentally acting and reacting upon each other favourably and doing the work of self-expression effectively. However, for

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* Language in School - M.M.Lewis - P.37.

@ Theory and Practice of Language Teaching - L.G.Kittson - P.5.

the sake of convenience, the term composition has to be considered under two aspects - oral and written, though writing involves speaking.

Nature of School Composition: Composition is not the mechanical imitation by pupils of a teacher's speech or writing. It is the child's own thought, own experience expressed in his own speech or writing. Composition is an organized, coherent expression of self-experience, feeling or activity. "Regarded so, Composition becomes a great adventure, a quest and a conquest, the translation of real experience into a vehicle created by the composer as fit for his expression."*

Thus composition holds an important place both in life and education. It being an act of self-expression and revelation of one's personality, it is but natural that a teacher of the Mother-tongue is tempted to exploit composition to take a survey of his pupils from intellectual, cultural, or educational point of view. He more than often feels that such a survey is atleast necessary to see how far his teaching has proved to be successful.

Review of the Research related to language problems:

(a) In Foreign Countries : If we look to foreign countries like England and U.S.A., we can see that much of the research work has been directed to language problems. Educationists in England like A.F.Watts have tried to ascertain that the growth of language in children has a definite relation to their mental development. They have also tried to judge the ability of their pupils in different aspects of composition separately. The American Educationists have also tried in this direction but they have tried more to standardize tests and prepare composition scales for measuring composition ability

* Practical Hints for Junior Teachers - The Composition Lesson — A.A. Cock — P.7.

of their children. A brief survey of these would give us an idea of what has been done in this field.

The existing instruments for measuring the quality of composition objectively are of four types: (i) scales for measuring composition merit regardless of discourse or form differences, such as the Hillegas and Thorndike scales (ii) Separate devices for measuring merit in each discourse such as Harward Newton and Van Wagenen Scales (iii) Scales designed to measure composition quality in a particular discourse, such as the Trabue, Breed and Froistic Willing and Huddelson scales and the Lewis narration scale and (iv) Instruments for judging the composition merit of particular forms of writing,such as Lewis letter-writing scales.

Testing of composition or skill in expression is a very difficult problem because of the complexity of factors involved and the lack of definite standards for some of the more intangible qualities such as clearness, organization, impressiveness etc. As a consequence, these important factors are generally ignored and the external factors of a definite nature like hand-writing, punctuation, spelling, indentation, grammar and sentence-structure receive undue importance at the hands of ordinary teachers while assessing composition themes. The scales referred to above have therefore been of great use in over-coming the above-mentioned difficulties. They have also laid down definite standards of judging the intrinsic qualities of composition.

"The scale for the Measurement of Quality in English composition" worked out by M.R. Hillegas and Thorndike consists of sample compositions of various degrees of merits, arranged in order and graded from 0 to 100. The Harvard Newton composition scales present five scales to measure efficiency in description, narration, argu-

mentation, and reproduction.

Results based on all these above-mentioned scales, have only shown how well pupils have written upon the topic definitely assigned to them and they have not been therefore able to show how well they can write on a theme of their own choice. In order to overcome this defect, Hudleson prepared the Maximal composition ability scale. Its samples are based upon that particular assignment out of thirty two varied and representative assignments which produced the highest median quality of composition from 770 junior and senior high school pupils. In the same way the Typical composition scale is also prepared basing it on that one of the thirty-two assignments which inspired responses most typical of the average quality of composition work done on all assignments by nearly 800 pupils. This will, therefore, provide about as reliable a test of pupils' practical ability as could be got by averaging their theme grades for a year.

The external and mechanical aspects of composition have also received attention of research scholars. "A study of common mistakes in pupils' written English" states that the main question in the teaching of written English as revealed in the papers examined,is not so much one of the use of language as of punctuation, composition form , and clearliness - these three items supply 60% of all the mistakes made. "The persistency of errors in English Composition," reports an investigation carried on in the Junior College of Kansas City, which shows that there is a greater need than is realized of drill in the mechanics of writing to bring about habitual accuracy. There are several other efforts showing errors in speech and writing of pupils in different forms.

Altogether different, yet a vital part of composition has also

been touched by scholars like Dr. J.H.Coleman. In his "written composition interests of the High School pupils" he has attempted to trace the likes and dislikes of high school pupils regarding the composition themes on which they are asked to write composition. It is a comprehensive attempt and offers ample opportunities to distinguish interests of high school pupils - boys and girls - in different grades.

The picture-composition scale prepared by A.F.Watts is designed to measure, in so far as it is measurable, the progress of young children in mastering the basic varieties of the English sentence.

Numerous word-tests to ascertain the vocabulary of pupils of primary or pre-primary school-age have been prepared like E.L. Thorndike's "The Teachers' Word-Book,", Gates's Reading vocabulary for the primary grades," Stone's Vocabulary for Primary Reading,"etc. "The Carnegie Committee's Interim Report on Vocabulary selection" and attempts to prepare Basic English Vocabulary give us an idea as to what strenuous efforts have been made by Western research scholars to help the cause of teaching and testing of expression in English.

Even a mere mention of these laborious efforts in English would inspire a teacher of any other language to carry on some such attempts in his Mother-tongue; the present writer is also no exception to it. He being in touch with the teaching of Marathi to high-school classes for a considerable period of about ten years, felt the need of doing something in this field. His first attempts were directed to the mechanical aspects of composition and he has dealt at length with the problem of Marathi Orthography in his booklet "Subodha Shuddha Lekhana". In the same booklet, a list of words often misspelt by high school pupils is also given and other errors in writing have

been shown while explaining the rules of Orthography. The word-lists were based on the observation of the composition books of the pupils of his school, and on the general impression formed by him on assessing answer-books at several public and school examinations in Marathi. While doing this little work, it was badly felt that a detailed and wide survey of written composition in Marathi for finding out the composition ability of pupils in secondary schools would be of great use in devising ways and means to improve the written expression of our pupils. Hence, the present attempt is made.

(b) <u>In India</u>: It being thus decided to do something in the field of Marathi Composition of our pupils in secondary high schools, it will be in the fitness of things to take an account of what has been done in India in respect of this problem.

Shri J.O.Koening prepared a word-list of 4000 words in Hindi. He made this list on close observation of the literature meant for Primary school children. A similar list of Marathi words was also prepared. This was done as per decision arrived at by the educationists assembled at Bilaspur in 1934.*

Another attempt was made in the same province by Shri Nilkanth Prasad to explore the state of written composition of pupils in primary schools. His observations were based on a close study of 3000 pupils. He has shown that a pupil in the 4th class is able to write only 7 or 8 words per minute and a majority of them can hardly write even 5 or 6 words per minute. Regarding the nature of their written composition work the same scholar says that very common stories like the story of 'Pralhad' are mostly seen in a note-book of a primary school pupil. The stories are generally copied from some books. Some of the exercises are based on letter-writing. This sort of written work hardly gives scope for the self-expression of the

* Hand-Book of Suggestions for Primary Teachers-(Marathi)-Indian

pupils. Thus, the ability of the pupils in primary schools so far as the Marathi composition is concerned, is disappointing. These observations were made in 1934 about pupils in some of the schools in C.P. and Berar. Children in our primary schools do not also materially differ from them in their attainment. This fact has been practically corroborated by the observations made by Principal S.R. Bhat while preparing the list of words traced in the vocabulary of children.

The main purpose of Principal Bhat's research was to prepare a word-list of Marathi words known to the pupils in primary schools in Bombay. According to his finding, pupils who have completed 5 years use 500 words in their speech, and pupils who have completed 9 years have got 4100 words as their vocabulary. The details can be had from his book, 'बाल विद्यार्थ्यांची मराठी शब्द संपत्ति'. In order to see how many of these words are used by pupils in their written composition, he made a complete analysis of the composition written by 400 pupils in primary schools and has concluded that pupils of 10+ can write on an average 12 to 14 lines, by way of a connected piece of composition. While concluding his thesis, he has shown the necessity of carrying on further investigation in written composition of pupils in secondary schools. This specific suggestion inspired and guided the present writer to undertake the present investigation.

On fixing up the topic it was necessary to see whether any other attempts were previously made in this connection. It was found that Shri V.S.Chaubal from Bombay, had done some work in this field. On a close study of his thesis: "The place of the Mother-tongue - Marathi - in secondary education, with special reference to the teaching of composition," it was found that he had mainly tried

to ascertain the position of Marathi in Secondary Education. In doing so, he referred to the problem of Marathi Texts and supplementary readers. He has also dealt at length with the problem of Grammar-Teaching. Regarding composition, he has shown by means of a few experiments of his own, that it was quite necessary to teach written composition methodically. He also stressed the need of accepting Marathi as a Medium of instruction in secondary schools. Since the completion of his thesis in 1941, many undreamt-of changes have taken place in our nation during the last ten years; and by now, Marathi has been completely accepted as a medium of instruction at the secondary stage. New Methods of teaching have been introduced and Marathi has received added importance in secondary education. So it will be worth-while to see how far these changes have proved advantageous for the betterment of the written expression of our pupils. It will be in the fitness of things to take a survey of the pupils' written composition, because it reflects all that has been taught and the way in which it is taught to them.

Aim of the Present Investigation: The chief aim of the present investigation is to explore the Marathi Composition ability and interests of pupils in secondary schools in Kolhapur and the neighbouring merged states area. The teaching profession demands such a survey because it it helpful in improving instruction.

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Chapter II.

The Past and Present of Marathi Composition.

I. Need of the Survey.

II. Ancient Period: Written Composition and Ancient Schools, Composition and Social Life, Old Methods of Teaching, Valuable suggestions by Sanskrit writers - Bhamaha, Dandi and Kshemendra.

III. Medieval Period: Valuable suggestions by Marathi writers Dnyaneshwar, Ekanath, Ramdas, Pandit-Poets, Historical Letters, Education in the Medieval Period, Teaching of the Mother-tongue in other countries - China, Japan, France, Germany, U.S.A and England.

IV. British Period: 1813 to 1853, 1854 to 1902, 1906 to 1914, Introduction of new methods.

V. Modern Period: Old syllabus, Matriculation syllabus, Nature of the Matriculation Marathi Paper. The new syllabus, S.S.C.Examination syllabus, Nature of the S.S.C.Examination Marathi Paper.

VI. Marathi Teachers' attitude towards the teaching of composition.

VII. School Equipment for the teaching of composition.

VIII. Nature of written composition work in our schools.

IX. General Remarks.

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Need of the Survey: In order to explore Marathi composition ability and interests of pupils in Secondary Schools, it will be worthwhile to have a general idea of the teaching methods followed and standards of attainment accepted from time to time; because they have a great influence on the performance of the pupils. The Survey will be attempted with an intention to collect information on the following points related to the teaching of Marathi Composition.—

(i) Methods of teaching composition in the past and how they have changed.

(ii) Nature of the composition taught in secondary schools and scope for the same according to the old and new curriculum.

(iii) Equipment for the teaching of composition and the actual state of affairs.

Ancient Period:

Written Composition and Ancient Schools: The present day system of mass teaching or in better words class teaching was not known to the ancient Indians, when the tutorial or individual method of teaching in home-classes or Gurukulas was followed. This system dates back to the Vedas when learning by rote of the Vedic hymns and composing of verses was mainly encouraged. Gradually the art of writing was known to the Indians by about 800 B.C. Inclusion of the study of Phonetics, Grammar, Etymology and Prosody in the 'Six Angas' shows how the different aspects of language were studied during the ancient period. From Sutra Period onwards, women's education was mainly practical and among the 64 'Mahila Gunas' there was place for art of speaking (वचन पाटव), Story telling (कथाकथन) and knowledge of the peculariities of all languages (सकल भाषा विशेष). This shows that different aspects of oral composition mainly received attention up to this period.

Composition and Social Life: The social life reflected in well-known classical works in Sanskrit shows that the art of written composition was also equally valued by our fore-fathers hereafter, and a few illustrations from them will justify the above remark. From Bana, it appears that 'Rajyashri' was well-versed in different fine arts including the art of letter-writing. The heroine of 'Vikramorvashiyam' writes a love letter to 'Vikram'. In 'Shakuntal' 'Shakuntala' is shown writing a love letter to her lover. Her friend

requests her to compose a lucid letter suited to the occasion.

प्रियंवदा: तेन ह्यात्मन उपन्यासपूर्वं चिन्तय किमपि
ललितपदबन्धनम्।
तृतीयोऽङ्कः

It will be clear from the foregone references that the art of letter-writing was highly esteemed by the people of ancient period and young boys and girls were taught to write graceful letters.

Old Methods of Teaching: No direct references to the actual methods of teaching written composition in the ancient period are available; however, some indirect and occasional references to them in Sanskrit works give us a general idea of the methods followed in olden times. Kalidas, for instance, while describing Raghu's education says: लिपेर्यथावद् ग्रहणेन वाङ्मयं नदीमुखेनेव समुद्रमाविशत्।
रघुवंश- तृतीयसर्ग- २८.
Here Kalidas describes Raghu entering on the vast ocean of literature through the channel of the alphabet. Kautilya's 'Artha Shastra' also makes a reference to the teaching of alphabet. These and such other references make it clear that children were first taught to write the alphabet, the knowledge of which helped them to learn literature. It is also widely known that learning by rote was mainly encouraged and this also must have advantageously influenced written expression of the pupils. Forms of composition like letter-writing, useful in practical life, must have been taught to them.

Valuable suggestions by Sanskrit writers: Though we do not get references to the actual teaching methods or books on the craftsmanship of school composition, we get a number of suggestions in Sanskrit poetics, which might have greatly influenced the methods of teaching of written composition during the ancient period. Some of them being useful even at present, have been given below. Standards of judging literary pieces in Sanskrit were developing from the

2nd century B.C. to the end of 16 century A.D. and great authors like Bhamaha, Dandi and other have made a solid contribution to them and they have at the same time left useful suggestions for students of literature.

Bhamaha has given a sound piece of advice in the following verse:

शब्दाभिधेये विज्ञाय कृत्वा वि दु पा स न म् ।
विलोक्यान्य निबंधांश्च कार्यः काव्य क्रियाद रः ॥

He says that the student should have a deep knowledge of the language and a close study of literature. He should move in the company of learned people and only when he is ripe he should try his pen independantly. This is worth comparing with the instruction offered by Mr. I.A.Richards who says, "To expect those to write who have developed no power either to read or to think is both foolish and cruel"*.

Dandi has greatly stressed the necessity of studial habits and ear-training. In his verse:

न विद्यते यद्यपि पूर्व वासना गुणानुबंधि प्रतिभानमद्भुतम् ।
श्रुतेन यत्नेनच वागुपासिता ध्रुवं करोत्येव कमप्यनुग्रहम् ॥

he has emphatically expressed that constant study and listening to (good) language makes one write something, though one may not be born with the divine gift - inspiration. Such is the miraculous effect of studial habits (यत्न) and ear-training (श्रुत). Who will say that these views are not in keeping with the most modern views of western scholars like Harold Palmer?

Kshemendra has also laid down a very valuable suggestion. According to him:

रसे रसे तन्मयतां गतस्य गुणे गुणे दृष्टिवशीकृतस्य ।
विवेक सेकस्वच्छ पाकाभिन्नं मनः प्रसूतेऽकुरवत् कवित्वम् ॥

when one is absorbed in reading one gets joy and inspiration to write some-thing. It is exactly like the view taken by Mr. A.F.Watts when he remarks, "that the best writing by children comes largely from wide reading in interesting books."*

Thus, these and several other opinions on Alankar, Dhwani, Riti etc. had a great influence on the standards or ideals of literary composition in Sanskrit. These very standards greatly influenced Marathi language and literature when Marathi was chiefly used as a spoken language to the end of 9th century. A.D. Even after this period though Marathi was used for all practical purposes and literature was produced in it, there were no books in Marathi on the art of writing or poetics. Hence it was but natural that Marathi authors were guided by Sanskrit standards of judging literature. And this is not at all surprising because the same was the condition of all the European languages in the past. In giving the history of the teaching of the Mother-tongue in France, J.P. Hartog says " In so far ideals can be transported from one literature to another, we may say that the ideal of prose structure in Modern European languages is directly derived from Greek-models, the teaching of rhetoric or composition transmitted to us through medieval times is, at any rate, derived historically from the teaching of Greek Rhetoric."@ This gives us an idea as to how our Marathi writers also must have been influenced and guided by the poetics in Sanskrit.

Medieval Period:

Valuable suggestions by Marathi Writers: However, by way of an exception, a unique attempt to write a book on composition in

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* The Language and Mental Development of Children - A.F.Watts- P.139.

@ The Writing of English - J.P.Hartog - P.7.

Marathi is traced and it goes to the credit of Hemadri-Pant, the inventor of 'Modi' script. In his 'Lekhan Kalpa Taru', he has given different forms of letter-writing with models. Beyond this no special efforts are come across in Marathi, but a number of passing remarks made by our great Marathi writers in their works show that they had also something to contribute to the literary standards and they were conversant with the Sanskrit standards. Even a casual study of their literary works convinces the reader about it.

Dnyaneshwar was the first eminent writer in Marathi who knew even the psychological aspect of language.

बाप उपेगी वस्तु शब्दु। स्मरणदानें प्रसिद्धु।
अमूर्तांचा बिंबदु। आरिसा नव्हे (1)

In this verse he says that words are concrete forms of abstract thoughts and they help us in the process of memorizing. Being fully aware of the expressive capacity of words, he was very careful in choosing suitable words for his own composition. He also valued the audience factor.

Ekanath, the next eminent writer in Marathi, requests the Goddess of learning to bestow on him the gift of writing artistic yet meaning-ful composition: 'ग्रंथार्थकुसरी वरवी स्वयें'. He has also left a valued suggestion to the students in the following quotation:

अफार न करावा ग्रंथा ग्रंथीं बोलावा मुख्यार्थ ।
भावार्थरामायण अ२/११८

How practical is the suggestion! He has plainly indicated that no writer should make his work voluminous, by adding irrelevant things. He should concentrate on the main theme. Some of his 'Folk-lore' songs or 'Bharudas' like 'मर्जदस्तबंदगी' and 'कौलपत्र' are written in application form. This also shows that the art of writing

letters and applications must have been known to a large section of the people of his time, for whom these songs were chiefly meant.

Ramdas was the first Marathi writer who made direct suggestions regarding the art of written composition. It was Ramdas who for the first time recognized ability to write and read to be the mark of a cultured person. In his सदे (दै) व लक्षण he says:

सुंदर अक्षर लेहें जाणें। चपळमुद्रा वाचूं जाणें।
पर्यांतर सांगो जाणें। सकळ कांहीं —॥

दासबोध द.१९ स.७

one who writes a beautiful hand, one who can read correctly, fluently and explain the meaning of what is read is a man of good fortune. In his दासबोध he has dealt with the mechanical and literary aspects of written composition.

Hand Writing and Other Mechanical Aspects:

ब्राह्मणें बाळबोध अक्षरां घडसुनी करावें सुंदर।
जें देखतांचि चतुर। समाधान पावती —॥१॥
ज्यापें वय आहे नूतन। त्यानें त्यागावें जपोन।
जनासि पडे मोहन। प्रेमें करावें —॥९॥
बहुबारिक लक्षणपणीं। कामानये मातारपणीं
मध्यस्त लिहिण्याची करणी। केली पाहिजे —॥१०॥

दासबोध द.१९ स.१.

In these verses Ramdas has advised that young students should try to write carefully and beautifully. At the same time he has warned them not to write too small a hand. He has devoted one chapter (दासबोध द.१९ सरी) to deal with the mechanical aspects of written composition. He has given detailed hints regarding the writing of words and lines. He has advised pupils to take a good pen and paper of quality. He has also described the ideal posture of writing. He has not forgotten to give instructions regarding the preparation

of durable ink and mending of pen. He has also taken care to advise pupils to set proper margin to the paper.

Correctness of writing:

शुद्धलेखकें त्यासावें। लेहोन शुद्ध शोधावें।
शोधून शुद्ध वाचावें। चुको नये ॥ १ ॥
दासबोध द.११ स. ६

Here Ramdas has insisted on correctness of writing and reading.

Choice of words:

शब्दभेद अर्थभेद। मुद्राभेद प्रबंद भेद।
नाना शब्दांचे शब्द भेद। जाणोनि पाहावे ॥ 2 ॥
शब्दरत्नें परीक्षावीं। प्रत्ययान्वी पाहोन घ्यावीं
येर ते अवघीं सांडावीं। मेकीच्चडे ॥ 3 ॥ दासबोध द.१८ स. ५

In these verses Ramdas has dealt with two points regarding choice of words. According to him words are like gems. On a careful examination of them the writer should use only those with which he is familiar.

Relevancy of Statement:

नाना पूर्व पक्ष सिद्धान्त। प्रत्ययो पाहावा नेमस्त
अनुमानाचे रवस्त वेस्त। बोलों नि नये ॥ ४ ॥
दासबोध द.१९ स. २.

In this verse Ramdas has advised that none should make baseless statements without giving due consideration to the Pros and Cons of the subject in hand. Nobody should make any statement without having any personal experience about it. He has mainly dealt with the problem of style in this chapter from which the above verse is quoted. At the end of the same chapter he has stressed in the following verse:

सकळामधें विशेष श्रवण। श्रवणाहुनी थोर मनन।
मननें होय समाधान। बहुत जनांचें ॥ 22 ॥
दासबोध द.१९ स. २.

the importance of ear-training and deep thinking, which are quite helpful to the writers for achieving perfection in the art of writing.

These and several other references from दासबोध clearly show that Ramdas had deeply thought of the art of writing, which must have been widely practised in practical life during the reign of Shivaji the Great. With Ramdas we come practically to the end of 17th century, and even in the next century, Ramdas's views must have greatly influenced the teaching of written composition.

Pundit Poets: Lucid and scholarly performance of the Pandit poets shows how highly studial habits were valued during the 18th century; with Moropant the 18th century closes. A number of political letters were written in Marathi during this century, especially during the reign of Peshwas, some of which also throw light on the practice of teaching written composition during this century.

Historical Letters: In his letter dated 9th July, 1742, Balaji Bajirao writes to Raghunathrao as to what books he should study and how he should be in touch with the art of account-keeping.There is no direct reference to the art of writing in this letter, but in keeping with our old traditions, the writer must have expected that Raghunathrao should also practise the art of writing which was ever associated with account-keeping. Gopikabai, in her letter dated 8th January, 1783 addressed to Savai Madhavrao, has chalked out for him a programme of his daily activities, in which she has specially mentioned that the young Peshawa should regularly practise the craft of writing. Bakhar literature, which is known for its ornate and idiomatic style was mainly produced at the close of the 18th century; and it is worth noting that most of the Bakhar writers were clerks. Nana Phadnis got special Bhakars written for Savai Madhavrao, this shows that conscious and systematic efforts were made by him to

provide suitable text-books to the young Peshwa. The Bakhars were based on selected portions from 'Bharat' and 'Bhagwat'. He also got for him a special text-book prepared नारायण व्यवहार शिक्षा on the 20th of January 1790;* it was as good as a hand-book of practical knowledge. Nana gave much importance to the teaching of writing and he had also realized the importance of imparting education through hobbies. The young Peshwa did not show any interest in writing, so Nana cultivated in the young Peshwa the hobby of keeping a zoo and the letters written by the young Peshwa show how much interest he had gathered in writing about the animals in the zoo.

It is also widely known that Nana had conducted a special class for the training of clerks, in which the craft of writing must have been systematically taught along with the art of keeping accounts.

A casual reference to Bajirao's education, who was junior to Sawai Madhavrao only by nine months and whose education was supposed to have been neglected, also throws light on the general or common practice of teaching, prevalent in the 18th century. From this point of view the following extract is worth noting. With reference to Bajirao the writer writes: "श्रीमंत सकळीक कुशळे आहेत. लेखनादि प्रकार स्वच्छे करून जितका होईल तितका त्यप रघुवेश द्वितीय सर्ग जाला. क्रीडासक्ति फार आहे. निरंकुश गज साहस्य आहे." ⓐ

This short extract shows that even in an ordinary course of instruction, Sanskrit literature, recitation of hymns, and teaching of the technique of writing were generally included.

Education in the Medieval Period: Thus during this period study of classical Sanskrit literature and recitation of hymns must

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* मराठी रियासत उत्तर विभाग १ - गो. स. सरदेसाई - पाने - ५७९, ८०, ८७.
ⓐ प्राचीन मराठी गद्य - डॉ. गो. तुकपुके — पा. १२१

have been highly encouraged. Pupils got training in the craft of writing. Pains were taken by pupils to make hand-writing graceful and forms of composition useful in practical life must have been taught to them. Puranas and Kirtanas were useful in creating literary tastes. They were also equally useful in giving moral and cultural training to the masses.

Conclusions: From the previous discussion and references the following points will be clear:

(i) Art of writing was known to the Indians since the 6th century B.C. and written composition, especially the art of letter-writing was taught to the pupils during the period of Kalidas and Bana.

(ii) Standards of judging Sanskrit literature were developing during the period of 2nd century B.C. to the 16th century A.D. and they had a great influence on Marathi literature.

(iii) The practice of teaching pupils to write alphabet was followed all along to the end of 18th century. Reading followed writing.

(iv) Teaching of composition useful in practical life seems to have been the chief aim all along to the end of 18th century.

(v) Need of considering pupils' interests in the teaching of written composition was felt towards the close of 18th century, at-least to intelligent people like Nana Phadnis.

The Teaching of the Mother-tongue in other countries, during this period: In order to see how far we had advanced, it will be better to see what progress other countries had shown in the art of teaching written composition during the same period.

It is no use comparing the position of the teaching of Marathi with that of the teaching of the Mother-tongue in Japan or China—

because, for want of suitable written symbols their problem of the teaching of written composition widely differs from our own problem, even to day, Dr. Nitobe Inazo, while commenting on the insufficiency of education in Japan says: "The use of Chinese idiographs is the root cause of all the evil in this respect. A large part of the school life is spent in mastering some 4000 idiograms, most of which are pronounced in three or four ways and written at least in three ways."* This alone will clearly prove the futility of comparison with the Chinese or Japanese method, but it is quite different with the Western methods.

It is a thing of pride that when we had shown progress in the teaching of written composition, other countries like France, Germany, U.S.A. and England had not developed methodical teaching of written composition in their Mother-tongue. The so-called new methods of teaching the Mother-tongue in the above mentioned countries came into vogue mostly during 1788 to 1882 A.D. France which is so very highly talked of for its progressive methods of teaching written composition in the Mother-tongue had its old method in practice till 1872. Even in U.S.A. there was no definite and organized system of instruction in the Mother-tongue in secondary schools till 1876. There was no well organized system of teaching English in England till 1838. According to Mr.F.H.Dale, the teaching of the Mother-tongue in German secondary schools dates from 1788 and England was at least 50 years behind Germany. On the contrary, though we had no well organized schools on Western lines, we had an advanced method of of teaching written composition; and teaching of Marathi composition useful in life was systematically carried on by the end of the 18th

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* Education For a New Japan (1949)- R.K Hall.

century. We would have certainly shown remarkable improvement in the 19th century, if the position of the teaching of Marathi had remained unchallenged.

Had the glorious past of Marathi literature been continued in the 19th century, Marathi would not have been compelled to take help of a foreign language for its existence and development. But to our misfortune, it did not so happen; the glory of Marathi language and literature had its end with the down fall of Marathas in 1818 and as a result of it, we could not develop any method of our own, implanted by our fore-fathers. On the contrary, we were cut off from our own traditions. We could not believe for some-time that once we had a glorious past for our Marathi language and literature.

British Period (1813-1853): In the 19th century and onward, our Eduoation was left to the care of British rulers and our educational policy of teaching Marathi waved at the whim of our foreign rulers. Rarely was the policy to the advantage of the teaching of Marathi; many a time it proved a hindrance to the progress of our Mother-tongue.

With the advent of British rule English system of education was introduced in our country for the first time, and it had its effects on the teaching and learning of our regional languages. The first efforts in this direction were made by the missionaries as they wanted to reach their religion to the masses. Hence, in order to facilitate learning of the regional languages by the foreigners, they had to take up the work of preparing text-books and other teaching aids in the regional languages. It is urprising to note that the first 'Marathi-English' dictionary was compiled by Dr.William Carey, a missionary at Serampore in Bengal. This he did in 1810 with the help of native pandits. The first Marathi printing Press was started

in Bombay in 1813 which belonged to the American Mission. In the meantime the charter Act of 1813 was passed and according to that the East India Company had to accept the responsibility of educating the people of British India. Bombay took the fullest advantage of the policy; and this was possible because of the liberal educational policy of Elphinstone, the first Governor of Bombay. After 1818, when he took over the administration of the province he started an Engineering class and a medical class at Bombay. He also opened the Hindu College at Poona. Marathi was the medium of instruction in all the three institutions. He was of the opinion that the spread of Western knowledge and culture could be achieved better through the regional languages and as such he helped the cause of translating useful English books in Marathi. On Elphinstone's recommendation the Bombay Native Education Society got Government grant of Rs.600/- per month, and so it was possible for the society to publish school books in Marathi. To prepare suitable text-books in Marathi and train teachers in Monotorial system were the chief aims of the aforesaid society. The Board of Education which came into existence in 1840, was also in favour of the spread of Marathi books, because Col. Jervis, the secretary of the Board, took personal interest in the work of getting useful English books translated in Marathi. The policy of encouraging Marathi as the medium of instruction was carried on practically till 1854; hence the first half of the 19th century received the following advantages:

(i) Though this period did not introduce new methods of teaching the Mother-tongue, it encouraged the study of Marathi language and literature.

(ii) Marathi being the medium of instruction in schools and colleges, helped the spread of books in Marathi on Engineering and Medicine. Such efforts introduced scientific terminology in Marathi.Most

of the books translated during this period were school books on Marathi Grammar, Arithemetic, Geometry and Trignometry.

(iii) Introduction of printing press in Marathi and religious controversies carried on by different papers in Marathi attracted readers and this was also in a way helpful to the study of Marathi language and spread of Marathi literature.

British Period (1854-1906): Had the same educational policy of encouraging Marathi medium of instruction been continued, our methods of teaching Marathi would have shown considerable progress by now, but it was to be otherwise. Wood's Despatch in 1854 indirectly sounded the death-knell of all the regional ~~of and the regional~~ languages and Marathi was not an exception to it. The following were the consequences of the despatch of 1854:

(i) After 1854 English was accepted as a medium of instruction in secondary schools, and the aim of encouraging vernaculars was totally ignored.

(ii) Even the chief object of the spread of Western Science and culture was lost sight of; English was mainly studied as language and it dominated the curriculum of the secondary schools.

(iii) The indigenous schools were almost neglected, thus the aim of spreading western knowledge through the vernaculars among the masses was never achieved.

(iv) Missionaries who were pioneers in the field of secondary education, overrated the value of English language and English medium and never cared to enrich the languishing vernaculars.

(v) Commerical value of English was also increasing as it was accepted as a court language. People began to learn English at the cost of their Mother-tongue, because knowledge of English could command highly paid jobs in Government offices.

(vi) After the creation of the University of Bombay during the period 1858 to 1906 Marathi was invariably retained in the Matriculation examination as an optional subject. It being so and the general conditions being not favourable as shown above, the teaching of Marathi was greatly neglected in secondary schools.

All the above facts make it clear that during the second half of the 19th century teaching of Marathi was well-nigh neglected. Marathi gradually disappeared from political field and as such even the need of teaching Marathi composition was never felt. The latter half of the 19th century was a period of storm and stress. However, Marathi literature survived because of newspapers, magazines and weeklies. The graduates of the Bombay University were also eager to impart Western knowledge to their country-men through their Mother-tongue. These two factors helped the cause of spread of Marathi literature; but the teaching of Marathi greatly suffered during the 19th century.

British Period (1906-36): Marathi was included as a compulsory subject in the Matriculation syllabus from 1906 to 1914, but again from 1914 to 1937 it was retained as an optional subject. The following extract from Schedule D published in 1914 shows the policy of the educational department regarding the teaching of Marathi. "A full course in Marathi can only be expected of those who do not offer any classical language. For those who do, it is sufficient that they should keep up their acquaintance with the vernacular by the occasional reading of progressively difficult prose and poetry. Those who do not offer any Indian vernacular will be expected to have done more work in English."

This attitude of neglect towards the regional languages remained unchanged through-out the British Period since 1914. And from 1914 to 1925 Marathi had practically no place in the Matricula-

-tion examination. During this period the head masters of secondary schools were expected to conduct an internal examination in Marathi and certify if the pupils had completed the required course in Marathi. This greatly encouraged the attitude of neglect towards the teaching and learning of Marathi. From 1925 to 1936, Marathi was allowed to be taken up as an optional subject to Indian Classical languages and this was also of little use in mending the situation. In 1936 Marathi was included as a compulsory subject in the Matriculation syllabus and this gave a new turn to the teaching of Marathi. Marathi was studied in all classes in a secondary school. Since then Marathi was widely accepted as a medium of instruction in subjects like Sanskrit, History, Geography and Science.However, the syllabus followed in the teaching of Marathi to all the classes, excepting the Matric class,was the old one laid down by the Educational Department in Schedule D of 1914.

Introduction of New Methods: In 1931 Marathi was introduced in the B.T.Examination. And in 1934, since the inception of the S.M. T.T.College, Kolhapur, arrangements were made to offer instructions in the teaching of Marathi. Since 1937, S.T.College, Bombay also made provision for the teaching of Marathi Method; even when, according to Shri V.S.Chaubal, " The marked difference between lessons in English and those in Marathi was easily discernible. For the first, the technique was complete, for the second, it was in the making. It was observed that Marathi did not receive the attention it ought to receive at the hands of the teacher thereof." *

The above remark makes it clear that teaching of Marathi on methodical lines was practically neglected upto 1934 and hence

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* The Place of Mother-tongue-Marathi in Secondary Education- V.S. Chaubal op.cit.

it goes without saying that Marathi-composition was a well-nigh neglected subject upto that period.

Modern Period: It is only after 1937, that new methods of teaching Marathi have been widely introduced and several changes in favour of the teaching of Marathi have taken place during the last thirteen years. Introduction of the new syllabus prepared by the Basic Board and the department of education has also given a favourable turn to the teaching of Marathi in our secondary schools at present. It will be therefore useful to study the development of the teaching of Marathi composition during the last thirteen years with details, which is the main object of this chapter.

Since 1937, when Marathi was introduced as a compulsory subject for the Matriculation Examination, it was included in the syllabus for all the classes in our secondary schools, but the same old syllabus framed by the department of public instruction in 1914 was followed until the new syllabus came into existence.

Old Syllabus: According to the old syllabus pupils were expected to study about 80 pages from the departmental text-books in the lower classes of the secondary schools. They were expected to recite 100 lines of the poetry read by them. Vernacular Grammar meant for the upper primary classes V and VI was studied in the first three classes of the secondary schools.

The detailed syllabus in written composition is given below class wise:

Std.I - Writing to dictation in fair Balbodh from the portion read and transcribing the same in Modi. Full Modi copy-book to be shown. Occasional reproduction of a simple story or written description of an object placed before the class.

Std.II - The same as prescribed for standard I.

Std.III - Writing to dictation in good Balbodh from the book read, and transcribing the same in Modi. Full Modi copy-book to be shown. Writing of simple letters.

In IV to VII or the upper classes in the secondary schools, pupils were expected to do reading from standard prose authors. They were also expected to study about 250 lines of good poetry in IV, 300 lines in V, 350 lines in VI and 400 lines in the topmost class. In each class 100 lines were to be learnt by heart.

Rules of Sandhi and simple grammar (including parsing) were to be studied in the IV standard and in the rest of the higher classes parsing, analysis, and grammar as suggested by the portion read were to be studied.

The detailed syllabus in composition in all the higher classes is given below:

Std.IV - Occasional Writing of letters in Balbodh and Modi.

Std. V - Composition in Balbodh and Modi.

Stds. VI and VII - Composition in Balbodh and Modi; reading of Modi manuscripts.

Matriculation Syllabus: According to the University syllabus pupils appearing for the Matriculation examination were required to study about 100 pages of prose and 750 lines of poetry. They had to study grammar arising out of the texts and 10 marks out of 100 were assigned for Grammar. Pupils were expected to write an essay on a given subject.

The following were the effects of the old syllabus and the Matriculation syllabus.

(1) Occasional reproduction of a simple story, or description of an object placed before the class and writing of simple letters was the only composition work to be done in the lower classes.

(ii) Composition syllabus for the higher classes was too vague and as the schools were dominated by the Matriculation syllabus, essay was the only form taught in the secondary schools, in all the higher classes. There was no variety of composition exercises.

(iii) Number of written exercises to be done in a year, in each class, was not specifically mentioned. This led to the negligence of written composition in Secondary schools.

Nature of the Matriculation Paper: In a paper of three hours carrying hundred marks, 50 marks were allotted to textual questions, and 10 marks were reserved for one question on grammar. Out of the remaining 40 marks, 20 were reserved for a question on translation of an unseen English passage into Marathi; and only 20 marks were left for a question on essay-writing. Thus, out of seven or eight questions, there was only one question on composition. The questions based on the texts did not require detailed language study or study of expressions from the text studied. They encouraged a broad literary study of the passages and as such the pieces were studied in a summary fashion.

In short, neither the secondary school syllabus nor the nature of the Matriculation examination papers encouraged the teaching of expression. Different forms of written composition excepting the essay form, were never taught in secondary schools. Teaching of writing useful for practical life, which was the chief aim of ours in the past, was also not attended to. This state of affairs continued until the revised syllabus of the S.S.C.Board came into practice. The syllabus prepared by the Basic Board and the Educational Department for the lower classes in the secondary schools, also gave a happy turn to the teaching of Marathi, in 1949.

The New Syllabus: The new syllabus prepared by the Basic

Board and the department of Education was certainly an improvement upon the old one. It was definitely an advanced step in the field of education. Due consideration for the place of the Mother-tongue was given in framing the new syllabus. The new outlook is made clear in the introductory note to the new syllabus prepared for the lower classes (V,VI,VII) in a secondary school. "Grammar and composition would require more attention than was given to them in the past. Free composition should be encouraged and children should be trained to employ vocabulary, appropriate to their age and ability and learn the use of idioms and grammar patterns in their writing. Above all, they must be trained to write correctly, legibly, neatly and with some grace."

In the introductory note of the new syllabus prepared by the same bodies for the higher classes, VIII and IX in secondary schools also, advanced treatment of composition is expected. "With the Mother-tongue as the first language, composition at the high-school stage is expected to be of a fairly high standard in respect of both the range of topics covered and of the forms of presentation. The aim at this stage should be creative composition, with ample scope for originality and individuality."

Teaching of practical as well as literary and creative composition is aimed at by the new syllabus.

According to the new syllabus adequate portion for detailed study in prose and poetry is prescribed, and extensive study of the Mother-tongue is encouraged by recommending the use of rapid readers in all the classes in a secondary school, which will be quite helpful to written composition.

In the introductory note of the new syllabus prepared by for the VIII and IX standards, the number of composition exercises

to be done in a year is also fixed. About 25 exercises are to be completed in a year. This of course needs more clarification. Are all the 25 exercises to be of essay type or are some expression building exercises to be included in them ? How many of them should be based on texts and how many of them are to be based on free composition ? For want of any detailed instructions on these and similar other points there seems to be confusion among Marathi teachers regarding the nature of work to be got done by the pupils. The inspecting staff invariably expects all the exercises to be of essay type. If this version is accepted, it is feared that the teaching of expression which is the chief object of the teaching of composition is likely to suffer and to be neglected. Besides, it goes against the new principles of teaching and testing of composition. This point will have to be dealt with at length in chapter V and hence a mere mention of it would serve the purpose at this stage.

Criticism: Though the new syllabus is progressive so far as the teaching of composition is concerned, it is doubted whether it can be brought into practice, because it has become too heavy, especially in the lower classes. The lower class syllabus has included too many details of Grammar, whereas only functional grammar would be more desirable for the teaching of composition. Too much insistence on written composition in lower classes is also not in keeping with the modern trend of teaching composition.

The problem of Marathi Orthography which is so very knotty, is also left undecided. It is only indicated that it should be taught with grammar as far as possible. Some definite policy regarding the acceptance of old or new rules should have

been declared by the framers of the syllabus, as it is closely related to written composition.

Inspite of these and many other differences with the existing syllabus the present syllabus is certainly of a progressive nature.

S.S.C.Examination Syllabus: The revised syllabus of the S.S.C.Examination is also quite favourable to the teaching of Marathi composition. The old Matriculation syllabus encouraged only the teaching of essay, but the present syllabus encourages the teaching of essay, precis, story-writing and thought expansion. In place of translation of passages from English into Marathi, it has introduced comprehension and appreciation.

According to the revised syllabus pupils are expected to study 250 pages of prose and 1500 lines of poetry.

Nature of the present S.S.C. Paper : In the S.S.C.Marathi paper of 100 marks, 60 marks are reserved for composition and grammar, out of which not more than 15 are to be spared for grammar, and only 40 marks are left for the textual questions, which are of a very broad nature.This again encourages a general and rapid study of the texts, which is not helpful in building expression of a high order. So the nature of the questions on texts needs a change. They should go to test the language study of the texts; from this point of view the texts will be too heavy, so some of the lessons should be for detailed study or language study and the rest for general study of a literary nature. Then only the texts will be more helpful for increasing the composition ability of our pupils.

After a review of the scope for the teaching of composition according to the old and new syllabus, it would be better to peep into the actual working of the schools in the area under investigation.

Marathi Teachers' Attitude: In order to know Marathi teachers' attitude towards the teaching of Marathi composition and the methods practised in routine, an exhaustive questionnaire (a copy of the same is appended for perusal*) was prepared and sent round not only to a large number of schools and individuals in the area under investigation but also to different schools in almost all the Marathi districts, with the hope to collect a wider information on the subject in hand, but the response from all the Marathi Districts excepting Poona and the area under investigation was utterly disappointing. Even in the area under investigation much of the information ~~required, was~~ had to be collected by means of personal interviews with the heads of different schools and Marathi teachers in this area. This was of course easily possible because for testing pupils in these schools, they had to be frequently visited. This and several other experiences of my predecessors have shown that we have not yet developed the attitude of helping educational experiments and research by means of filling up such questionnaires. In this connection some of the personal experiences are very interesting. In a progressive school in Poona, one of the teachers refused to fill in the questionnaire thinking that by giving negative replies to some of the questions he would disrepute himself and his school. Some of the teachers refused or rather avoided to do so, saying that they had not thought of the problem and among them some were holding responsible positions in institutions of repute. It was altogether a sorry affair; hence leaving this way of collecting information it was decided to collect all the necessary information by paying personal visits to different schools in the area

(Continued on page 41)

* Please vide Page-40A

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मराठीच्या अध्यापकांनीं भरावयाची माहिती.
Questionnaire for Teachers of Marathi

१ नांव _____ पदवी _____ पत्ता _____

२ पदवी परीक्षांसाठीं घेतलेले ऐच्छिक विषय :

३ इतर भाषांचा अभ्यास केला असल्यास त्या भाषांचीं नांवें :

४ कोणत्या वर्गाला अथवा वर्गांना आपण मराठी शिकविता ?

५ मराठीखेरीज इतर कोणते विषय आपण शिकविता ? (वर्गासह इतर विषयांचा उल्लेख करा.)

६ आपल्या एकंदर शिकविण्याचे आठवड्याचे तास किती ?... ... . यांखेरीज मराठी–लेखन–पाठ तपासण्यासाठीं आठवड्यांतून किती तास खर्चावे लागतात ?... ... ... इतर कांहीं विषयांतील लेखन–पाठ आपणांस तपासावे लागतात काय ? असल्यास विषय... ... ... त्यासाठीं आठवड्यातून किती तास द्यावे लागतात ?... ... ...

७ आपण विद्यार्थ्यांकडून किती मराठी लेखन–पाठ प्रत्यक्ष लिहून घेता व तपासता ?

वर्ग	५	६	७	८	९	१०	११
आठवड्यांतून							
महिन्यांतून							
प्रत्येक टर्मला							
वर्षांतून							

८ लेखन–पाठाला वेळापत्रकांत एकाच दिवशीं सलग दोन कालखंड (Periods) असतात काय ? होय / नाहीं. असल्यास प्रत्येक किती मिनिटांचा असतो ?

९ विद्यार्थ्यांच्या लेखनावर आपण कांहीं मर्यादा घालतां किंवा कसें ? होय / नाहीं. असल्यास त्या मर्यादा कोणत्या हें पुढील कोष्टकांत दर्शवा.

वर्ग	५	६	७	८	९	१०	११
वेळ							
शब्द							
ओळी							

१० लेखनाची पूर्व तयारी :

लेखनाच्या पूर्व तयारीचे तीन घटक मानले जातात : १ स्वानुभव २ निरीक्षण ३ अभ्यास. यांचा लेखन–पाठाच्या पूर्व तयारीसाठीं आपण उपयोग करून घेतां का ? होय / नाहीं. असल्यास तो कसा करून घेता ? पुढील मोकळ्या जागेंत त्याची थोडक्यांत कल्पना द्या :

११ लेखनपाठाची आपण इतिहास, भूगोल, विज्ञान, इ. विषयांशीं सांगड घालतां काय ? होय / नाहीं. असल्यास त्याचा लेखनावर कोणता परिणाम दिसून येतो ? शक्यतोवर पुढील मोकळ्या जागेंत कल्पना द्या.

(५) दोनचार विषय देऊन तयारी करून कोणत्याहि एका विषयावर वर्गात लिहावयास सांगणें.

(६) दोनचार विषय तयारीसाठी देऊन त्यापैकीं कोणता तरी एक विषय वर्गांत देऊन त्यावर वर्गांत लिहून घेणें.

(७) एकच विषय घेऊन वर्गात चर्चा करणें व तावडतोब वर्गांतच लिहून घेणें.

(८) एकच विषय घेऊन त्यावर वर्गात चर्चा करणें व घरून लिहून आणावयास सांगणें.

वरीलपैकीं जी पद्धति अथवा ज्या पद्धति आपण स्वीकारतां त्यापुढें अशी ✓ खूण करा. वर्गानुसार पद्धतींत बदल होत असल्यास अशी ✓ खूण करून त्यापुढें वर्गनिदर्शक आकडे टाका. याखेरीज इतर एखादी पद्धति असल्यास तिची थोडक्यांत पुढील मोकळ्या जागेंत कल्पना द्या:—

१८ लेखनपाठापासून सर्वसामान्यत. पुढील फायदे मिळतात:

(१) पूर्व ज्ञानाची चांचणी घेता येते.

(२) विद्यार्थ्यांच्या अभ्यासू वृत्तीची कल्पना येते.

(३) विद्यार्थ्यांच्या कल्पनाविलासास वाव मिळतो.

(४) विद्यार्थ्यांस स्वतन्त्रपणें विचार करावयास शिकविता येतें.

(५) विद्यार्थ्यांच्या आवडीनुसार त्यास लिहावयास मिळतें.

(६) साधिक पद्धतीनें चर्चा करावयास शिकविता येतें

यापैकीं जास्तींत जास्त फायदे मिळण्याच्या दृष्टीनें प्रश्न क्रम १७ मधील कोणती पद्धति अथवा कोणत्या पद्धतींचा आपण अवलंब करावा ? फक्त त्या पद्धतीचा क्रमांक लिहा. पद्धति—क्रमांक : ... ...

१९ लेखन–पाठ तपासण्याच्या कांहीं पद्धति :

(१) प्रत्येक विद्यार्थ्यासमक्ष त्याचें लेखन तपासून त्यांतील दोष दर्शविणें व ते स्वतःच सुधारणें अगर तेथल्या तेथें त्याच्याकडून सुधारून घेणें.

(२) विद्यार्थ्याच्या देखत त्याचें लेखन न तपासतां त्यांतील चुका स्वतःच दुरुस्त करून ठेवणें व नंतर त्यांतील कांहीं विशिष्ट चुका त्याच्याकडून पुन्हा दुरुस्त करून घेणें.

(३) विद्यार्थ्याच्या लेखनातील निरनिराळ्या चुका विशिष्ट चिन्हांनीं दर्शविणें व नंतर विद्यार्थ्याकडून त्या दुरुस्त करून घेणें.

(४) वर्गाचे गट पाडून प्रत्येक वेळीं त्यांतील एकेका गटांतील सर्व विद्यार्थ्यांचे लेखन–पाठ त्यांच्या समक्ष तपासणें व इतराच्या लेखन पाठांतील दोष चिन्हांनीं दर्शवून ते त्याच्याकडून सुधारून घेणें.

(५) विद्यार्थ्यांच्या लेखनातील सर्व दोष निरनिराळ्या चिन्हांनीं दर्शविणें व ते दुरुस्त करून घेतांना प्रातिनिधिक स्वरूपाच्या चुका दुरुस्तीसाठीं स्वतंत्र पाठ घेणें.

यांतील जी पद्धति आपण अवलंबितां तिच्या पुढें अशी ✓ खूण करा. याखेरीज एखाद्या वेगळ्या पद्धतीचा आपण अवलंब करत असल्यास त्या पद्धतीचा मोकळ्या जागेंत थोडक्यांत निर्देश करा.

२० विद्यार्थ्यांस स्वतःचे दोष स्वतःच हुडकून काढतां यावेत व लेखनपाठांची संख्या वाढावी या उद्देशानें वर्गाचे गट पाडून एका वेळीं एका गटांतील सर्व विद्यार्थ्यांचे लेखन–पाठ समग्रपणें तपासून त्यांतील दोषांचे संपूर्णपणें वर्गात विवेचन करणें व इतर विद्यार्थ्यांच्या लेखनाचें मूल्यमापन केवळ गुण अथवा शेरे देऊन करून ठेवणें, ही पद्धति रूढ करणें आपणांस संमत आहे काय ? होय / नाहीं. थोडक्यांत कारणें द्या :

२१ लेखन–दोष दर्शविण्यासाठीं आपण कांहीं विशिष्ट चिन्हांचा उपयोग करतां काय ? होय / नाहीं. असल्यास खालील कोष्टकांत तीं चिन्हें दर्शवा.

	चिन्ह		चिन्ह
(१) अनुस्वारांच्या चुका.		(५) व्याकरण–दोष.	
(१) अनुस्वार द्या.		(६) विरामचिन्हांच्या चुका.	
(२) अनुस्वार नको.		(७) अयोग्य शब्दयोजना.	
(२) ह्रस्वदीर्घ–दोष.		(८) चुकीची कल्पना.	
(१) ह्रस्व नको दीर्घ पाहिजे.		(९) विसंगति दोष.	
(२) दीर्घ नको ह्रस्व पाहिजे.		(१०) दूरान्वय.	
(३) शब्दलेखनाची चूक.		(११) अनावश्यक मजकूर अथवा शब्द.	
(४) चुकीची वाक्यरचना.		(१२) सुटलेला मजकूर, शब्द, अथवा अक्षर.	

इतर कांहीं चुका दर्शविण्याचीं विशिष्ट चिन्हें असल्यास त्याचाहि मोकळ्या जागेंत जरूर उल्लेख करा.

२२ विद्यार्थ्यांचे लेखन-दोष सुधारण्यासाठी आपण काही विशिष्ट प्रयत्न करता काय ?

(१) शुद्धलेखन-दोष सुधारण्यासाठी (अनुस्वार, ह्रस्वदीर्घदोष)

(२) जोडाक्षर-दोष सुधारण्यासाठी—

(३) 'न' 'ण', 'श' 'ष' दोष सुधारण्यासाठी —

(४) व्याकरण-दोष टाळण्यासाठी—

(५) समर्पक शब्द-योजनेचा अभाव दूर करण्यासाठी—

(६) लेखनांत सुटेसुटेपणा आणण्यासाठी—

२३ वर्षांतून किती लेखनपाठ व्यवस्थितपणें लिहून घेऊन तपासून देणें जरूर आहे असें आपणास वाटतें ?

वर्ग	लेखन-पाठ	वर्ग	लेखन-पाठ	वर्ग	लेखन-पाठ
५, ६, ७.		८, ९.		१०, ११.	

२४ विद्यार्थ्यांच्या लेखनाबद्दल पुढीलसारख्या मुद्द्यांवर आपले काही विशेष अनुभव आहेत काय ?

वर्ग	५, ६, ७ वी	८ व ९ वी	१० व ११ वी
(१) लेखनासाठी विशिष्ट विषय आवडतात.			
(२) विशिष्ट विषयावर लिहिण्याचा कंटाळा असतो.			
(३) विद्यार्थ्यांची अनुकरणशक्ति.			
(४) हस्ताक्षर.			
(५) शुद्धलेखनाची आस्था.			
(६) स्वतंत्रपणें विचार करण्याची शक्ति.			
(७) भाषा डौलदार करण्याकडे प्रवृत्ति.			
(८) कल्पनाविलासांत दंग असणें.			
(९) वास्तववादी लेखन करणें.			

२५ विसाव्या शतकांतील कोणत्या मराठी लेखकांचे विद्यार्थ्यांनीं अनुकरण करावें असें तुम्हांस वाटतें ?
(अव्वल दर्जाच्या निदान १० लेखकांचीं नावें सुचवा.)

	लेखक	ग्रंथ	अनुकरणीय गुण.
१			
२			
३			
४			
५			
६			
७			
८			
९			
१०			

[रॉयल प्रिंटिंग प्रेस, कोल्हापूर.]

under investigation. On collecting this information, the reason for the disappointment was found out. Most of the teachers who were entrusted with the teaching of Marathi, happened to teach it simply because it was their Mother-tongue; hence they were shy of filling up the questionnaire.

From the answers to the questionnaire and the information personally collected, the following data was gathered:

(i) Teachers insist on pupils to maintain separate composition note-books in Marathi.

(ii) Most of the teachers are of the opinion that 10 to 15 exercises can be thoroughly done in the course of one academic year; however, they try to complete 15 to 20 exercises in one year. There was almost none in favour of getting done 25 exercises in any class.

(iii) All agree to base composition exercises on pupils' own experience, observation and study.

(iv) They also welcome the principle of correlating Marathi composition with other subjects like History, Geography and Science as it would enrich pupils' written composition. Some of the advantages from doing so, which have been commonly indicated by many have been quoted below; in the teachers' words:(1) विषयाबद्दलच्या चुकीच्या कल्पना नष्ट होतात. (2) विवेचनाच्या चौरसपणा वाढतो. (3) कल्पनाशक्तीचे क्षितिज वाढते. (4) तौलनिक दृष्टिकोन व बहुश्रुतता दिसते. (5) लेखनातील विसंगति टळते. (6) लिखाणात समर्पकता व वास्तवता (विशेषतः वर्णनात्मक लिखाणात) हे गुण आढळतात.

These common view-points show that the teachers have been conscious of the advantages in following the theory of correlating composition with other subjects but they have plainly stated that they rarely practise it.

(v) In most of the schools there are no class debates and in case of schools where there is provision for class debates, the subjects for the class debates are rarely tried for class composition. In most of the schools there have been two debating societies one for the lower classes and the other for the higher classes and occasional debates take place. In very few schools even common debates have specific periods every week. Pupils of the lower classes get frequent opportunities of story-telling, but dramatisation or common recitations are encouraged only at the annual social. However, teachers admit that these co-curricular activities especially debates, should be used more in preparing pupils for written composition on account of the various advantages stated below:

(a) This would teach pupils to look to the other side of the subject and to understand view points of other people.(b) Composition becomes more logical and substantial (c) It also encourages speed in writing and clarity of expression.

(vi) As regards the nature of subjects or exercises for composition, teachers propose unanimously that there should be more of textual composition in the lower classes and less of textual composition in the upper classes. The remaining exercises should be based on free composition.

(vii) Different forms of composition are tried. The forms mostly followed in the lower classes are: Reproduction of stories, writing of stories with the help of outlines, and simple letters. Some teachers try descriptive essays and paragraphs in all the lower classes. Precis-writing is tried by some in the VI standard.

The forms generally followed in the higher classes are mostly different types of essays. Thought-expansion and precis-writing are generally tried in X and XI. Writing of stories with outlines is tried in the eleventh class.

From this it is obvious that the other forms of story-writing indicated in the questionnaire are rarely tried in any class. Letter-writing is not attended to, in the higher classes. Preparing notices or advertisements, writing of applications etc. which is very useful in practical life is not taught and practised in the higher classes, where it would serve a better purpose. Literary types of composition like pen-pictures, dramatic-monologues, personal or modern essays are also rarely tried in the higher classes.

(viii) The methods generally practised in essay-writing are that a theme is usually announced in advance, and pupils are asked to write on the theme mostly at home or in the class. Sometimes the topic is discussed in the class and pupils are expected to write an essay on the subject then and there only. Pupils are rarely given scope for the choice of the theme and all the pupils have to write on one and the same theme. However, teachers prefer that there should be scope for the choice of subject, and previous preparation on the part of the pupils.

(ix) Most of the teachers correct written composition of their pupils themselves and get some of the corrections re-written.

(x) Very few teachers use symbols for composition correction but there seems to be no common symbols of correction in all the classes, even in one school.

(xi) Most of the teachers try to over-come the defects of the pupils by encouraging extra reading, discussion, and oral corrections.

Equipment for the teaching of composition: On reviewing the Marathi teachers' attitude towards the teaching of Marathi composition it will be interesting to know what provision has been made by schools for teaching the subject.

(i) No special periods for written composition in Marathi are shown in the school or class time-table, whereas special periods for English composition are shown in the time-table.

(ii) Books on Marathi composition are rarely followed in our schools.

(iii) Pupils write their composition in Marathi mostly at home.

(iv) A mere mention of theme is done in the class or at the most general discussion or giving of points is done in the class. No teaching of expression suited to the nature of the topic is either done before or after the exercise.

(v) The total number of periods assigned to the teaching of Marathi per week are 5 to 8 in the lower classes, and 5 to 6 in the higher classes. Mostly 6 periods are given in the lower classes and 5 periods in VIII, IX and X and 6 periods in standard XI.

(vi) Teaching of Marathi is left to any teacher whose Mother-tongue is Marathi. Hardly fifty percent of the staff is of trained graduates, out of which even 1/3 is not qualified to teach Marathi. Mostly Marathi of the lower classes is left in the hands of under graduate teachers, who have no teaching qualification. Thus the most essential and important stage at which Marathi should have been taught interestingly and carefully, is mostly neglected. This has of course an undesirable and incurable effect on the written composition of the pupils.

Nature of written composition in our schools: The next and most important step would be to review the actual state of written

composition in Marathi. For this purpose, actual written work got done in one year in some of the leading schools in Kolhapur, Sangli and Miraj was scrutinized. The following were the common features of the year's work (1950-51):

(i) The number of written exercises was too negre. It varied from 6 to 10 or 12.

(ii) No symbols were generally used in marking mistakes.

(iii) According to the methods of correcting all the mistakes, pupils got little scope for self-correction.

(iv) Mistakes other than orthographical mistakes, rarely received attention of the teachers; at least they were rarely indicated in writing.

(v) Grammar exercises were also included in the composition exercises e.g. विभक्तीचे अर्थ व त्यांचा उपयोग, उद्देश्य व विधेय, काळ इत्यादि.

(vi) Exercises based on the use of phrases and idioms from the texts studied are certainly useful in building expression, but the exercises should be interesting, and skilful whereas the exercises given were dull. e.g. खालील वाक्प्रचारांचा अर्थ देऊन वाक्यांत उपयोग करा: चकाट्या पिटणें, चीज होणें, आळा पडणें, जीव खालीवर होणें इत्यादि.

(vii) Though on a small scale, exercises on figures of speech or appreciation were found in the higher classes and especially the exercises on figures of speech were quite monotonous, dull and unfit to be called either composition exercises or expression-building-exercises e.g. खालील अलंकारांची लक्षणें द्या व प्रत्येकी एकेक उदाहरण द्या:- रूपक, यमक, उत्प्रेक्षा, अर्थान्तरन्यास

(viii) Most of the exercises were based on essay-writing in all the classes, so it will be in the fitness of things to study the nature of these exercises in detail.

In the lower classes most of the exercises were based on textual matter but the exercises were dull e.g.

composition in Marathi. For this purpose, actual written work got done in one year in some of the leading schools in Kolhapur, Sangli and Miraj was scrutinized. The following were the common features of the year's work (1950-51):

(i) The number of written exercises was too negre. It varied from 6 to 10 or 12.

(ii) No symbols were generally used in marking mistakes.

(iii) According to the methods of correcting all the mistakes, pupils got little scope for self-correction.

(iv) Mistakes other than orthographical mistakes, rarely received attention of the teachers; at least they were rarely indicated in writing.

(v) Grammar exercises were also included in the composition exercises e.g. विभक्तीचे अर्थ व त्यांचा उपयोग, उद्देश्य व विधेय, काळ etc.

(vi) Exercises based on the use of phrases and idioms from the texts studied are certainly useful in building expression, but the exercises should be interesting, and skilful whereas the exercises given were dull. e.g. खालील वाक्प्रचारांचा अर्थ देऊन वाक्यांत उपयोग करा: चकाट्या पिटणें, चीज होणें, आळा पडणें, जीव खालीवर होणें etc

(vii) Though on a small scale, exercises on figures of speech or appreciation were found in the higher classes and especially the exercises on figures of speech were quite monotenous, dull and unfit to be called either composition exercises or expression-building-exercises e.g. खालील अलंकारांची लक्षणें द्या व प्रत्येकी एकेक उदाहरण द्या:- रूपक, यमक, उत्प्रेक्षा, अर्थान्तरन्यास

(viii) Most of the exercises were based on essay-writing in all the classes, so it will be in the fitness of things to study the nature of these exercises in detail.

In the lower classes most of the exercises were based on textual matter but the exercises were dull e.g.

शिवाजी महाराजांचें चरित्र, चिमण्याराजाचें वर्णन, वनराज, जरठाचा जवान झाला, संन्याशाचा संसार, अंगारा कवितेंतील पुका कडव्याचा अर्थ द्या, मराठी गद्याचा विकास कसा झाला?

The themes given for essay-writing were sometimes beyond the experience of the pupils; e.g. 'समुद्राकांठची सायंकाळ' this subject was given to pupils in standard VI and a very strange answer was come across: माझ्या दारासमोर अरबी समुद्र होता. फिरावयास जातो तो समुद्र पाण्यानें भरलेला.

It so happened because pupils from Sangli, Miraj and Kolhapur rarely happen to visit sea-side.

Subjects which were quite abstract or too wide were tried in the lower and middle classes, e.g. मी थोर कोणाला म्हणेन (Std.V), दानधर्म (Std.VI), आत्मरक्षण (Std.VII), ऋण वर्षभरानंतर, सन्मित्र, बुद्धि, पैसा (Std.VIII), सक्तीचे शिक्षण, स्वच्छता, परोपकार, आतिथ्य. (Std.IX).

In the eleventh class most of the themes were of a thought-provoking nature and even in the S.S.C. paper one or two themes are within the reach of the pupils and the rest of them are beyond the pupils capacity and liking. This has greatly influenced the nature of written exercises in the higher classes. The following few themes taken from the actual class work will bear testimony to the fact:

सध्याचे कांहीं राष्ट्रीय महत्त्वाचे प्रश्न, यांत्रीक सुधारणेचे फायदे - तोटे, मातृभाषा व राष्ट्रभाषांचे संबंध, स्त्री शिक्षणाचें महत्त्व, शास्त्र व कला, जुगारीजग etc.

The following few themes taken from several question papers of the preliminary examination of different schools during the period of 1942 to 1950 will also support the same fact; e.g.

जन म्हणतिक विद्या वेडे, जगाची भीषण भविष्य व्यवस्था, धर्मकल्पना, अंधश्रद्धा, निसर्ग व मानव, प्रांताप्रांतांची प्रान्तरचना, गृहिणीहीन गृह अरण्यवन, निसर्गपूजा, हक्क आणि कर्तव्ये (कोणतीही दोन) व्यक्ति-स्वातंत्र्य, नवें जग.

In practice pupils show a great distaste for such subjects. Actual experience at the S.S.C.Examination reveals the same. At one of the S.S.C.Examinations on assessing nearly 500 papers in Marathi, it was found that a majority of the pupils attempted the following two subjects: गांवेच्या मधल्या सुट्टींतील दृश्ये, मा मन्ची आठवी. and the remaining subjects आदर्श समाज सेवक and धांवत्या गाडीतील प्रवासी रस्ता सांपडे were not attempted by many.

Some of the school themes are common in all the classes and from year to year. They become either abstract or hackneyed e.g. टेंबकाईची जत्रा, उरूस, गणेशोत्सव, १५ ऑगस्टचा दिवस, गांवेचा बक्तीस समारंभ, खेजदिन, संमेलन, उन्हाळ्याची सुट्टी कशी घालविली किंवा घालविणार? हरिपूरची सहल, वनमहोत्सव. In giving these subjects more attractive and definite titles are desirable to create interest among pupils.

(ix) Exercises based on story-development and letter-writing were found to be small in number and they were mostly included in the lower classes. Exercises on precis-writing and other forms of composition could hardly be found in the middle classes - VIII, IX and X. Only in XI class, a few exercises belonged to this type.

General Remarks: The nature of the written work in our schools is not so satisfactory probably because as shown above, it is left to the teachers who are mostly matriculates with no teaching qualifications. Even in the higher classes, it is with the teachers who are in no way concerned with Marathi language and

literature in any of their degree examinations. In a school hardly there are one or two teachers who are specialists in teaching Marathi, they do teaching work with X and XI or if the school is sufficiently big one, they are in charge of the highest class only. The heads of the schools are also equally responsible for it, because they show a sort of feeling of apathy for the teaching of Marathi. In one school, a very strange thing was found in framing the school time-table. There were three trained graduates on the staff of that school with Marathi as their optional subject for B.T. but all the three were not entrusted with the teaching of Marathi to any of the classes, whereas out of the 6 teachers who were actually doing the work of teaching of Marathi, 2 were untrained graduates and 4 were undergraduates. In a well organized school of repute, in which there were about 1048 pupils, the work of teaching Marathi was unevenly distributed among 14 members out of the staff of 40. And out of these 14 teachers, only 4 teachers were trained graduates qualified to teach Marathi, the other 5 were graduates with Marathi as their optional subject for the B.A.Degree, 4 were untrained under-graduates and the remaining one was a third year trained teacher. In another big school of 17 classes there were 30 teachers out of whom 12 were trained graduates and out of the 12 only 5 were qualified to teach Marathi and they were in charge of Marathi of the whole school. The work of teaching Marathi was so unevenly distributed that one of them was found teaching Marathi composition and literature to 5 divisions in addition to his work of teaching English Composition to the XI class. He was so heavily taxed because he had passed his M.A. with Marathi and English and he had taken the same subjects at for his B.T. It is a common occurrence in almost all the schools that the specialists

are over-taxed with the work of teaching and correcting written composition. How can we expect better work from these over-taxed specialists ? The teaching of Marathi is entrusted to untrained under-graduate teachers in the lower classes, this also is un-advisable. Unless the attitude of the heads of the schools is changed, there is no hope for the improvement of the present state of affairs. The present attitude of the head masters can better be depicted in the words of Michalel West. According to him, "There used to be in schools in England an assumption that any one could teach English ..... And head masters, in making up their time-tables, would first set every-body to teach the subjects which they really could teach, and then divide up English and scripture among the whole staff."* The same remark holds good even to-day with slight modifications.

The following observations on the actual written work done in the class-room, would show how the present system has affected the expression of the pupils.-

(i) The written work was quite inadequate.

(ii) There was no gradation in the assignment of topics for composition.

(iii) No expression-building, new-type exercises were given even by way of corrective exercises.

(iv) Pupils' likes and dislikes, their ability and experience were rarely considered in giving composition exercises.

(v) A majority of pupils were unable to write correctly and effectively.

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* Language in Education - Michael West - P.25.

The following remarks made by the examiners at the S.S.C. Examination also support the above findings:"To sum up the impressions of the examiners on the performance of the candidates, it can be stated that all of them found the work of the examinees below the standard expected of those who have studied the subject for about eleven years ..... the general impression is of despair, a bitter feeling that there is something 'rotten in the Denmark' of the teaching of Marathi." These could be also verified personlly in the subsequent examinations and at several other public examinations like the P.S.C.Examination and the Sahitya Parishad Examinations in Marathi.

Taking into consideration the collected facts regarding Marathi composition in our schools, it was felt that a detailed investigation in this field was necessary, and hence special tests covering different aspects of composition were prepared, to test the written composition ability and interests of pupils in the secondary schools. The principles on which they were framed are made clear in the next chapter.

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* S.S.C.Examination Board-Report on the performance of the candidates at the S.S.C.Examination 1951 (March)

Chapter III.

Formulation of the Tests.

I. Need of Special Tests.

II. Limitations of the tests.

III. Objects of the tests.

IV. Text of the tests, Standards of school composition, Western Standards, Methods of assessing English Composition - (i) Analytic Method (ii) Hartog's Scheme (iii) Marking Schedule (iv) Cyril Burt's Scheme; Indian standards; Standards followed by our Ancient Writers - Chiplunkar's views, Modern views. Language Texts in Marathi Reviewed, Marathi Composition Series Reviewed, English Composition Series referred to.

V. Sampling of tests - Need of sampling - Advantages of the sampling process - Details of the process.

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VI. Final Tests:

Test No.1:

(i) Use of suitable adjectives.

(ii) Use of appropriate action words.

(iii) Use of antonyms.

(iv) Use of Onomatopoetic words.

(v) Use of apt exclamations.

(vi) Appropriate use of collective nouns.

(vii) Completion of sentences.

(viii) Use of suitable similes.

(ix) Expression of feelings.

(x) Knowledge of Idiomatic expression.

(xi) Synonyms.

(xii) Sentence structure and imaginative - aspects of composition.

Test No.2 :

(i) Simile,

(ii) Metaphorical use of phrases,

(iii) Lucidity of Expression,

(iv) Graphic Description,

(v) Power of Argumentation,

(vi) Making a plan for a theme,

(vii) Outline of a story,

(viii) Thought-Expansion,

(ix) Paragraph-writing,

Test No.3 :

Theme-writing; Importance of theme writing, Need of representative themes.

Test No.4 :

Written composition interests, Reading interests and habits: Ranking the themes - Forms of composition - Reading interests Original composition.

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Need of special Tests: It was decided to test Marathi composition ability of pupils in our secondary schools, but for want of suitable standardized tests, the task was rather difficult. There was only one go - the royal road out of it, and that was to ask the pupils to write an essay or a letter; but it would be unfair to test the pupils' composition ability on a solitary piece of composition, as it would not test them in all the varied aspects of written composition or expression. Hence in addition to an essay-test, some more tests had to be formulated.

Limitations of the Tests: In order to prepare suitable

tests, much of spade work had to be done, because "a testing programme for use in an educational area, a school, a child-guidance or educational clinic must be planned for a particular purpose to suit the needs of particular groups of children." * Hence these two factors had to be chiefly borne in mind while preparing the tests.

Objects of the tests: In preparing the tests, the above mentioned limitations were closely followed and the objects of the tests were clearly kept in view, The following were the objects.—

(i) In the first place, the tests were to be employed for testing pupils from secondary schools in Kolhapur and the neighbouring merged states area.

(ii) Secondly, the tests were to be 'Tests of special Abilities' as they were to test Marathi composition ability and interests of pupils in the above-mentioned area.

(iii) Thirdly, the tests were to be based on the various aspects of written composition in Marathi, as they were to test the entire composition ability of pupils.

(iv) Lastly, every care was to be taken to base the tests on the interests and experiences of the pupils for whom they were to be specially designed, and this needed special attention, because, 'language is a real thing; the teacher of composition is handling material that grows with the expanding life of children under his care ..... The relation of language to the unfolding of the young life is so close and intimate that to neglect it is like forgetting to take food and exercise."@

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* Diagnostic & Attainment Testing — F.J.Schonell & F.E.Schonell — (1950) P-1.
@ How to Teach English Composition — Vol. I-Robert Finch— P. 9.

According to Mr. W.W.Charters, 'it is sufficient to have school children to write essays and themes with legibility and in conformity to the rules of spelling, punctuation, and grammar..... A good clear letter with easy flowing sentences containing as much brightness as may be thrown in, is sufficient for all school purposes."* Dorothy Dakin has stressed the importance of planning. According to her views, "The foundation of all successful writing is careful planning .... thinking before writing leads directly to what may be called the composition process."@ Prof. A.F.Watts expects the following features of a good piece of school composition (i) Clearness (ii) Interest (iii) Orderliness (iv) Simplicity (v) Appropriateness and (vi) Euphony. He has also suggested that the progress of children in the art of writing is marked by (i) a control over an everwidening range of words correctly used, (ii) a growing sensitivity to the kind of diction best suited to the subject written about, (iii) an increasing skill in the construction of sentences designed to match the increasing complexity of their thought process and (iv) a steady developing power of planning a piece of writing as a whole, with due attention to order and proportion in the ideas expressed."+

Methods of assessing English Composition: A comparative study of several schemes of judging school composition in English also made it clear, as to which factors are valued more in assessing pupils' composition.

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* Teaching The Common Branches - W.W.Charter - P.72.

@ How To Teach High School English - Dorothy Dakin - P.150-151.

+ The Language and Mental Development of Children -P.138-139 .

Analytic Method:* According to this method of Hartog & Rhodes, the distribution of marks is made as under:

	Marks.
Quantity, Quality, Control of Ideas	50
Vocabulary	15
Grammar and Punctuation	15
Structure of sentences	10
Spelling	5
Hand-writing	5
Total	100

Hartog's Scheme:@ In Hartog's scheme of 1941 the following points were included: Sense, Spelling, Punctuation, Grammar vocabulary, Power of expression, and General Impression.

Marking Schedule:+ It shows the relative importance of the three aspects of composition; however, no marks for the three aspects are to be separately given. The Schedule is to be used merely as a guide in formulating general impressions about a piece of composition.

	Marks.
A-Contents of the composition:	12
Clearness and continuity of thought; originality of ideas & extent of vocabulary.	
B-Structure of the Composition:	7
Variety and correctness of sentence-structure, and where it applies, paragraphing and general unity.	
C-Mechanical Accuracy of the Composition:	6
Spelling, Punctuation & Mechanical accuracy	
	25

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* The Marking of English Essays-Sadler & Hartog - P.132.

@ The British Journal of Educational Psychology Vol.XIX- Part III, Nov. 1949.

+ Diagnostic & Attainment Testing-F.J.Schonell & F.E.Schonell-P.150.

In view of the above mentioned limitations and objects of the tests, the text of the tests was to be prepared.

Text of the Tests: Before preparing the tests, due consideration had to be given to the following points also:

(i) All the requisites of a good piece of school composition in Marathi had to be fixed up.

(ii) The various aspects and varieties of composition had to be taken into account.

(iii) The language text-books prescribed for intensive study of Marathi had to be reviewed.

(iv) A large number of composition books in English and Marathi had to be referred to, in order to fix up the nature of the questions in the tests.

Standards of school composition:

We had standards of judging literary composition in Marathi, but we have no schemes of assessing school composition in Marathi and as such the requisites of a good piece of Marathi composition of a school pupil had to be determined in the light of our old standards of literary composition and standards of judging school composition in English.

Western Standards: In the first place the task of written composition "demands accuracy of thought and self-expression,"* as "Original composition means composing or putting together our own thoughts upon a given subject."@

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* English Composition - Allen Huntley - Book I- P.8. (Process and Essentials)

@ English Composition - E.B.Kitchner - P.128.

Cyril Burt's Scheme: * Of all the schemes referred to, Cyril Burt's scheme of marking compositions awas found to be more systematic. He has based his scheme on the three main aspects of composition.

I. The More Mechanical Aspects of Composition as:

Writing, Spelling, Punctuation, Grammar and Syntax

II. The More Strictly literary Aspects of composition as:

Range, Correctness, and Appropriateness of information, of vocabulary, and of rhetorical devices.

III. The logical aspects of composition:

General Organization of ideas as revealed by the unity, complexity, the relevance and sequence of sentences and of paragraphs; and by the intellectual structure.

Cyril Burt's scheme was of immense use both in framing the tests and also in formulating a suitable scheme of marking school composition in Marathi.

Indian Standards:

Standards followed by our ancient writers: In Marathi we have no such systematic schemes of assessing school composition, however, we have some points in view while assessing school composition. So it was necessary to collect different views on this point. We have already seen in the previous chapter how our Sanskrit writers cared for ornate and lucid style. It has been also shown in the same chapter that our Marathi writers cared for good hand-writing, correctness of writing, choice of words, accuracy of expression and relevance of thought in writing.

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*Mental and Scholastic Tests - Cyril Burt - P.330-331.

Chiplunkar's views: Shri V.K.Chiplunkar, our eminent essayist in Marathi, who lived in the 19th century and was known for his excellence in the art of essay writing, has devoted four chapters of his 'Nibandh-Mala' to explain the requisites of a good piece of composition in Marathi. Though he had literary composition in view, while writing these articles, some of his points will be helpful to teachers in guiding pupils in the art of written composition. According to Shri Chiplunkar, Composition should be grammatically correct. It should be simple, direct and easily understood. He is not so much in favour of using idioms and figures of speech.

Modern Views: The following few extracts will give us an idea of the modern views of assessing school composition in Marathi: (1) लेखीकाम तपासतांना शिक्षकांनीं पुढील गोष्टींकडे लक्ष द्यावें:
(अ) व्याकरण शुद्धता (ब) शुद्धलेखन (क) हस्ताक्षर (ड) विचारांची मांडणी.
(अ) भाषा सरणी: - प्राथमिक शाळेंत मराठी भाषा कशी शिकवावी १९५८

लेखक: वा. दा. गोरवले.

(2) व्याकरण, शुद्धरचना हीपण महत्त्वाची गोष्ट आहे. पण यापुढे ही लेखनाचे नियम म्हणून कांहीं आहेतच. त्यांच्या मुळें लेखनांतील वाक्प्रयोगांचें आपण सौंदर्य निश्चित करतो. पदक्रम, प्राणी पदान्वय, विरामचिन्हांचा उपयोग, परिच्छेद रचना, विचार संगती, विचाराचा एकसूत्रीपणा, तर्कशुद्धता, समर्पक शब्द योजना, दृष्टान्त, म्हणी, इत्यादींची समर्पकता, विधानांची अव्याप्ति अतिव्याप्ति, इत्यादी दोषापासून अलिप्तता, लेखनाचे आदि मध्यान्त वगैरे कितीतरी गोष्टी आहेत. याशिवाय व्यवस्थितपणा आणि टापटीप = मथळा घालणें, समास सोडणें, दिनांक तिहिणें, हस्ताक्षर या गोष्टी महत्त्वाच्या आहेतच

'मराठीचें अध्यापन' - पा. २६ - अकोलकर, पारणकर.

(3) उत्तम निबंधाचीं मूलतत्त्वें: (1) उत्तम हस्ताक्षर (2) शुद्धलेखन. (3) गुणवर्धक अवतरणें (4) सामान्य ज्ञानाचा व अवलोकनाचा उपयोग (5) स्वतःचा अनुभव (6) उदात्त विचार व भव्य कल्पना यांचा स्वतःच्या विचार सरणीवर झालेला परिणाम (7) परिच्छेद लेखन कौशल्य (8) विचार सरणी (9) प्रसाद (10) शैली.

मराठी संस्कृत निबंधवही - पा. ४ - वा. ज. चरखे.

(4) निबंधाच्यें विचार व शब्दयोजना हीं दोन गोष्टी महत्त्वाच्या असतात. विचारप्रधान लेखन, उच्च, प्रौढ व तेजस्वी असावें व ते विचार प्रदर्शित करणारी भाषाहि तितकीच प्रौढ, उच्च, तेजस्वी असावी.---------अर्वाचीन मराठी-पा २ रा-लेखक: कुलकर्णी, पारसनीस.

The above quoted views expressed by our writers and educationists and the English Schemes of assessing school composition were of great help in chalking out the general nature of the testing programme because they throw light on all the different aspects of composition in which the pupils ought to be tested.

Language Text-books in Marathi Reviewed: The following series of text-books were reviewed as they were used by most of the schools in the area where the tests were to be given:

(1) स्मरण वाचन---इ ते ५---सं: अने-कानेरकर.
(2) उदय वाचन---इ ते ४---सं: देवभक्त.
(3) वाङ्मय विकास---५,६,७---सं: डॉ: पाठक.
(4) साहित्य परिचय---इ ते ३---सं: रानडे-खानोलकर.
(5) गद्य वैभव---इ ते ३---सं: रानडे-खानोलकर.

A study of these readers gave an idea of the language preparation of the pupils and it was quite helpful in preparing the testing material, especially in framing questions based on their knowledge of vocabulary.

Marathi Composition Series Reviewed: In order to fix up the nature of the questions in each test the following series of Marathi composition were studied as they were followed in some of the schools in the area under investigation:

(1) लेखन विकास भा: इ ते ८ - अक्कोलकर, पारणकर.
(2) लेखन प्रवेश भा: इ ते ८ - साळवी, गोरवले.
(3) लेखन व्यवसाय भा: ४ ते ८ - जुवळे, परब.
(4) आधुनिक साहित्य सोपान भा: इ ते ५ - मोने.

Most of these series are meant for lower classes in secondary schools, hence they were of little use in framing the tests which were to be common for pupils in VII, IX and XI standards; however, they served as a useful basis to start with.

These series have no doubt introduced a new spirit of teaching of Marathi composition, but they are still in a premature stage. They do contain exercises based on different forms of composition, but they do not contain ample exercises of different types useful in teaching and testing various types of written expression. The exercises are neither graded in accordance with the age and capability of the pupils, nor are they based on the text-books in Marathi studied intensively by the pupils. The principle of correlating composition with other subjects is also rarely followed by them.

In the higher classes no books on Marathi composition are used by pupils as prescribed texts, and the books used by teachers are books mainly on grammar. The following two books are widely used for the purpose of teaching grammar and composition in the higher classes:

(1) अर्वाचीन मराठी - व्याकरण, लेखन व वाङ्मय ---------- लेखक: कृ.ठ.कर्णी - पारसनीस.

(2) मराठी साहित्य व व्याकरण - लेखक: मोने.

These books provide excellent information in the Historical, Rhetorical and Grammatical aspects of Marathi. A few typical essays, letters and stories are given by way of models; and exercises based on these and some other forms of composition are included in them.

English Composition Series Referred to: The Marathi composition series meant for lower classes were of little use in framing the text of the tests for the reasons stated above and there being no graded series in Marathi for higher classes in secondary schools, a number of composition series in English had to be referred to. The following series were of great help in preparing the material of the tests:

(1) English Composition without Trouble by F.G.French.

(2) Composition for Upper classes by Lay and Bray.

(3) The Gateway to English Parts- I-IV by H.A.Treble, and C.H.Vallins.

A large number of expression-building exercises of various types suitable for the purpose of testing were found in the above mentioned series. Exercises suggested by Mr.Finch in his "Teaching of English Composition" parts I & II were also quite illuminating.

Sampling of Tests: Thus, a number of exercises of various types were collected from the above-mentioned books and suitable tests were prepared in Marathi on similar ~~lines~~ lines with the help of these exercises and the material collected from Marathi readers and composition books. Some of the questions were actually tried in different classes and it was found that pupils received these new-type tests with great enthusiasm. This sort of sampling was helpful in weeding out the questions which were not within the reach of the pupils; e.g. in one of the questions pupils were asked to use a suitable simile to describe a boy absorbed in day-dreaming (मनोराज्यात गुंग असणारा मुलगा) but a large number of pupils was unable to answer the question, because pupils were not conversant with the story of "गोरखमधंदर" which was included in

one of the departmental text-books in Marathi which is not in use at present. Only a few repeaters from the XI class were able to answer this question correctly because they had a passing reference to that story in their previous year's text-book. In another question, pupils were asked to write two graphic sentences describing a train passing through a tunnel (बोगद्यातून जाणारी आगगाडी). Many of the pupils failed to do so because they had never experienced such a journey.

Need of Sampling: This experience proved the necessity of giving tentative tests to selected groups for sampling, before the preparation of the final tests which were to be given to a large number of pupils from different classes. Hence two tentative tests were prepared in the first instance and they were tried in three different secondary schools:

(i) A boys' school.

(ii) A girls' school.

(iii) A mixed secondary school.

The same tests were given to the pupils of VII, IX and XI classes, because they were to be the tests of special ability and "tests of special ability aim at revealing the degree of development and also to a lesser extent the latent power of individuals"* in the varied aspects of written composition.

Advantages of the sampling process: The sampling of the tests was of immense use in preparing the final tests with due modifications in the tentative tests. The following were the distinct advantages of the process:

(i) Wording of the questions in the tests could be duly modified.

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* Diagnostic & Attainment Testing- F.J.Schonell & F.E.Schonell-P.18

Sampling Test no 1 63-A

प्र. १ । योग्य विशेषणें घालून रिकाम्या जागा भरा।--

उदाहरणार्थ । गाढ झोप

---------- अंधकार, ---------- पाऊस,
---------- अरण्य, ---------- शांतता,
---------- हास्य, ---------- लढाई.

प्र. २ । गतिवाचक क्रियापदें घालून रिकाम्या जागा भरा।--
उदाहरणार्थ । घोडा धावतो

वारा ---------- ,पक्षी --------- ,पाऊस ---------,
चालतां न येणारें मूल ---------- ,साप ----------.

प्र. ३ । खालील वाक्यें ध्वनिवाचक शब्द घालून पूर्ण करा ।--
उदाहरणार्थ। सोलीचा दरवाजा कुरकुर वाजत होता.

(१) शाळा सुटण्यापूर्वी घंटा --------- वाजते.
(२) तो जिन्यावरुन पाय वाजवत --------- खाली आला.
(३) तो केव्हा ---------- सातो.
(४) पायसाळांत ओढे ---------- वाहतात.
(५) पानांतून वारा ---------- वहात होता.
(६) त्याची तिव्या तोंडांत ---------- चिली.

प्र. ४ । खालील प्रसंगी तुमच्या तोंडून येणारे उद्गार लिहा।--

(१) अनपेक्षितपणें खाऊला सुटी मिळाली असतांना ----------

(२) चोर चोरी करतांना सापडला असतांना ----------

(२)

प्र.४ । खालील वाक्यांखील अधोरेखांकित वस्तू कशाप्रमाणें विसतात?
उदाहरणार्थ :-- आकाशांत विसणारी पेंढकोंबडी,
नारेप्रमाणें विसते.

(१) आकाशांत संचारणारें विमान ---------- सारखें विसते.

(२) गवतावरील पेंढकोंबडु ---------- प्रमाणें विसतात.

(३) तो दुष्ट मनुष्य ---------- सारखा आहे.

(४) तो कपिला मनुष्य ---------- सारखा आहे.

(५) बागेमधे झाडून तिकडे बागडणारें मूल ---------- प्रमाणें विसते.

(६) संकटकाळीं मदत करणारे डाक्टर विठा ---------- सारखे वाटले.

प्र.५ । खालील प्रसंगीं काय वाटतें तें लिहा :--

(१) तुम्ही अंधारांत एकटेच असतांना ----------

(२) जंगलांमे वरचढलेलें मूल पाहून ----------

(३) एकाएकी स्वप्नांतून जागी पाहून ----------

(४) भुकाशाचा सिंहाचा विसू लागतांच ----------

(५) गरीब भिकाऱ्याला अन्न न घालतां गरीबले पाहून ----------

प्र.६ । खालील सुप्रसिद्ध व्यक्तींच्या अंगचे विशेष गुण दाखविणारें
प्रत्येकी एक वाक्य लिहा :--

(१) प्रभु रामचंद्र ----------

(२) महारथी कर्ण ----------

(३) भीष्माचार्य ----------

(३)

(५) औरंगजेब ----------

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(६) कलुशा ----------

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(७) संभाजी ----------

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(८) महात्मा गांधी ----------

प्र.७ : उंदराला पाहिल्यावर मांजराच्या मनांत येणारे विचार पांच वाक्यांत लिहा.

किंवा

उंचावर असलेली पिकलेल्या फळांची करंडी पाहून तुमच्या मनांत येणारे विचार पांच वाक्यांत द्या.

intentionally allotted, so that the pupils might not feel pressure

Final Test No 1 63 F

शाळेचें नांव ———————————————

वर्ग ———— तुकडी ———— दिनांक ————

विद्यार्थ्याचें संपूर्ण नांव ———————————————

वय (पूर्ण वर्षे तेवढींच द्या) ———— जात ————

— 5 —

प्र. १ खालीं दिलेल्या नामांच्या पूर्वी रिकाम्या जागेंत प्रत्येकीं एकेक अतिशय योग्य असें विशेषण लिहा.—

उदाहरणार्थ : ———— झोप.
गाढ झोप.

(१) ———— अंधकार. (२) ———— अरण्य. (३) ———— माता.

(४) ———— सेवक. (५) ———— हास्य.

प्र. २ गतिवाचक क्रियापदें घालून रिकाम्या जागा भरा:—

उदा. : पाऊस ———— .
पाऊस पडतो.

(१) पक्षी ———— (२) घोडा ———— (३) वारा ————

(४) न चालतां येणारें मूल ———— (५) साप ————

प्र. ३ प्रत्येक वाक्यांत असलेल्या जाड ठशाच्या शब्दाच्या विरुद्ध अर्थाचा शब्द, त्याच वाक्यांतील रिकाम्या जागीं भरा:—

उदा. : साधाभोळा मनुष्य ———— बळी पडतो.
साधाभोळा मनुष्य कावेबाज माणसाला बळी पडतो.

(१) तो स्वार्थी आहे, पण त्याचा भाऊ ———— होता.

(२) जें लिहावयाचें तें अर्थपूर्ण असावें, ———— नसावें.

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* The Gateway to English P.IV - P. 35.

+ Composition for Upper Classes - by Lay & Bray - P.47.

intentionally allotted, so that the pupils might not feel pressure

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प्र. ७ खालील रिकाम्या जागेंत पुढील वाक्यांच्या अर्थाला जुळतील अशीं वाक्यें घालून रिकाम्या जागा भरा.—

उदा. : ———— तर तो पास होईल.
त्यानें अभ्यास केला तर तो पास होईल.

(१) ————, तरी फिरून यत्न कर.

(२) ———— पण मी त्याच्याशीं भांडलों नाहीं.

(३) ———— तर जीवन सुखद होईल.

(४) ———— कीं त्याला अधिक बोलवेना.

(५) ———— म्हणून त्याला स्वतःच्या मिळकतीवरच जगणें प्राप्त आहे.

प्र. ८ खालील वाक्यांतील जाड ठशांतील वस्तु कशाप्रमाणें दिसतात ?

उदा. : आकाशांत दिसणारी चंद्रकोर ———— प्रमाणें दिसते.
आकाशांत दिसणारी चंद्रकोर नावे प्रमाणें दिसते.

(१) आकाशांत संचारणारें विमान ———— सारखें दिसतें.

(२) गवतावरील दंवबिंदु ———— प्रमाणें दिसतात.

(३) आनंदानें बागडणारें मूल ———— प्रमाणें दिसतें.

(४) संकटकाळीं मदत करणारे डॉक्टर तिला ———— प्रेमाणें वाटले.

(५) निर्दय मनुष्य ———— सारखा वाटतो.

प्र. ९ खालील प्रसंगीं तुमच्या मनांत ज्या भावना येतील त्या मोकळ्या जागेंत लिहा.—

(१) अंधारांत एकटेंच असताना ————

(२) बेंचखालीं सांपडलेलें मूल पाहून ————

(३) एखाद्याची स्वार्थी वृत्ति पाहून ————

(४) भूमागावर हिरवळ दिसू लागतांच ————

(५) एखाद्याची उपासमार चाललेली पाहून ————

76.

प्र. १० खाली दिलेला शब्दापासून तयार झालेले प्रत्येकी दोन वाक्प्रचार, शब्दापुढील क्रमांकाच्या ओळीत लिहा:-

उदा. :	तोंड	तोंड सुख घेणें	तोंड देणें
(१)	पाणी—		
(२)	हात—		
(३)	नाक—		
(४)	कान—		
(५)	पदर—		

प्र. ११ प्रत्येक शब्दाला समानार्थी अर्थाचे दोन दोन रुकार शब्द द्या :

उदा. ।	चिरंजीव	अमर	शाश्वत
(१)	आकाश—		
(२)	समुद्र—		
(३)	बीज—		
(४)	मित्र—		
(५)	चाकर—		

प्र. १२ (अ) उंदराला पाहिल्यावर गोंजारण्याच्या मनात येणारे विचार पांच वाक्यांत लिहा. किंवा

(ब) उंचावर ठेवलेली व हाताला न येणारी, पिकलेल्या फळांची करंडी पाहून तुमच्या मनांत येणारे विचार पांच वाक्यांत लिहा.

उत्तर:— अ / ब

intentionally allotted, so that the pupils might not feel pressure of time and newness.

Final Tests:

Test No. 1 : This is chiefly meant to test the vocabulary of the pupils. It also aims at testing the ability of the pupils in sentence construction. The purpose of each question is made clear in the following paras:

(i) Use of suitable adjectives: The first question from this test is based on the correct use of adjectives. The pupils are expected to use one suitable adjective before each of the given nouns. This question has occupied the first place in the test, because it is rather easy, but of utmost importance from the point of view of correct and effective expression. Much of our usual composition is of a descriptive nature. Even most of our definitions take the shape of descriptions. An adjective is an effective tool in expressing our thoughts and feelings graphically and vividly. According to Dorothy Dakin, "The first and easiest - form of adornment should be the adjective"* Descriptive work involves a sense of the vivid and picturesque in vocabulary" @ and "the ability to write good descriptive passages depends upon careful observation and clear statement of what the writer has observed."+ From the above quoted views of different authorities it will be clear that the power of observation and description of the pupils would be tested in this question.

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* How to teach High School English by Dorothy Dakin -P.76.

@ The Gateway to English P.IV - P. 35.

+ Composition for Upper Classes - by Lay & Bray - P.47.

(ii) Use of appropriate Action Words: Just as we often describe objects, in the same way we often narrate incidents or actions, and in doing so we have to use action words or verbs effectively. We often love to narrate stories and "much of the story-telling depends on the due choice of suitable words, especially action words (verbs) and descriptive words(adjectives). The words must be so selected as to portray the feelings of the actors as well as to describe the order of events."* Hence in question No.2 five nouns are given and the pupils are asked to give suitable action verbs. This question also, though it appears to be quite simple, requires observation and correct knowledge of the use of words.

(iii) Use of Antonyms: "As we learn new words consciously or unconsciously, we make them part of our stock, ready to be used in writing. Their use, which involves both accuracy of thought and sensitiveness to meaning and sound, is a fundamental part of all composition."@ Question No.3 expects an accurate use of antonyms and thereby tests clarity of thought and expression.

(iv) Use of Onomatopoetic Words: The words that creep in a language for the first time are the onomatopoetic words. The Ding-dong theory or the Bow-bow theory of language supports this view. Even in our every-day life we come across a number of onomatopoetic words. A child learns to speak by imitation of sounds heard and as such these words have an important place in our life. They are the words easily acquired and effectively used for making the sense of expression audible and impressive.Correct

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* Composition for Upper Classes - Lay and Bray - p.18.

@ The Gateway to English - Part IV - Treble & Vallins -P.28.

use of onomatopoetic words is an essential thing in a good piece of composition requiring graphic description of sights and sounds. Question No.4 goes to test the ability of pupils to use onomatopoetic words accurately and write them correctly. Writing of these words correctly is also an essential thing.

(v) Use of apt Exclamations: Exclamations are the easiest, the most precise and spontaneous expressions of the deepest and overwhelming feelings of a speaker. Exclamations play an important role in making a conversational piece of composition effective. So question No.5, expects pupils to use apt exclamations. It would also test pupils' knowledge of the use of sign of exclamation.

(vi) Appropriate use of Collective Nouns: Question No.6 expects the accurate use of appropriate collective nouns, as accuracy in the use of such words is mainly concerned with the correctness of composition.

(vii) Completion of Sentences: It is often said that a good sentence is one that possesses unity and coherence; and in a complex or compound sentence it can be achieved best by keeping the sequence of thought; "and sequence of thought according to time as in a story, or logic as in an argument, or association as in description - should begin in speech and conversation, to all good writing."* So in question No.7 pupils will be tested in thought control and sequence of thought, which are the most essential requisites of a good piece of composition. It also tests their skill in sentence construction-"the key-stone to the arch of perfect composition."@

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* The Gateway to English - Part IV- by Treble & Vallins -P. 1 .

@ Composition & Style - Edited by R.D.Blackman-Preface -P. iv.

(viii) Use of suitable Similes: "The niceties of composition are comprised in the employment of the various figures of speech;"* and a simile is the most natural of figures, which is employed frequently in nearly all forms of composition. It serves the purpose of lucid explanation by means of poetic comparison. "A simile is that figure of speech in which a likeness is definitely or formally expressed."@ So in question No.8 pupils are asked to use suitable similes. This would go to test their power of observation, poetic attitude and sense of accuracy.

(ix) Expression of Feelings: Language in its development teaches us to express our feelings with less crudity but greater effect. So, "it is natural to look for a development in the expression of feeling during childhood as well as in its direction and refinement."+ Question No.9 tests the ability of the pupils to express their feelings concisely and unmistakably.

(x) Knowledge of Idiomatic Expressions: Idiom is one of important elements of expression and it is intimately associated with vocabulary. "Idiom reflects the naturalness,"@ of language. In Question No.10 pupils are expected to give idiomatic expressions based on given words. Three of the given words are names of limbs and two of them are names of common objects. Pupils were asked to give three idiomatic expressions based on each word in the sampling test, but it was found that a few could do so and hence in the final test they are asked to give only two idiomatic expressions.

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* Composition & Style - Edited by R.D.Blackman-Preface -P.iv.
@ Matriculation English Grammar - Low and Hollingworth -P.200.
+ The Language & Mental Development of Children- A.F.Watts-P.219.
@ The Gateway to English - Book IV-P.28-Treble & Vallins.

(xi) Synonyms: In question No.11, five common words in every-day conversation are given and pupils are asked to give two equivalent words for each of the given words. Pupils' vocabulary is steadily increasing through everyday observation, experience and extensive and intensive reading. "There is great need for an intensive as well as extensive vocabulary development and accuracy and precision are virtues difficult to attain."* This question would not only help to study the number of synonyms learnt, but also to mark the growth of language-acquisition of the pupils.

(xii) Sentence Structure and Imaginative Aspect: "The sentence, our smallest unit for expressing thought, is of fundamental importance, for sloppy sentence-structure almost invariably indicates sloppy mental process."@ Question No.12, the last question from this test, expects pupils to write 5 or 6 sentences on any one of the two topics given. This exercise would be also helpful in testing the ability of pupils in organizing sentences in a small piece of connected composition. It would be interesting to see how far pupils like to write on an imaginative theme of a simple nature.

Test No. 2: It is mainly a test in the rhetorical and logical aspects of composition. It also aims to test the ability of the pupils in planning and paragraph-writing. One sampling test # containing ten questions was tried in the three different schools mentioned above. One full hour of sixty minutes was given this time, even at the sampling of the test; and it was found to be quite enough. In the light of the responses received to the sampling test, due changes were introduced and the second test was

(continued on page 69)

* Methods with Adolescents - Ralph W.Pringle- P.308.

@ How to teach High School English - Dorothy Dakin - P. 181.

Please vide pages- 69A & 69B

finally prepared. In the final test only nine questions were

Final Test no 2. 68 - C

ाळेचें नांव _____

_____ तुकडी _____ दिनांक _____

द्यार्थ्याचें संपूर्ण नांव _____

ष (पूर्ण वर्षे तेवढींच द्या) _____ जात _____

———×———

प्र. १ एखाद्या उदारवृत्तीच्या इसमाचें वर्णन करताना तो 'कर्णासारखा उदार आहे' असें म्हणतात. याप्रमाणें पौराणिक अगर ऐतिहासिक व्यक्तींच्या योग्य उपमा देऊन खालील व्यक्तींचें एकेका वाक्यांत वर्णन करा.

(१) हट्टी स्त्री : _____

(२) अत्यंत बुद्धिमान मुलगा : _____

(३) चतुर इसम : _____

(४) दुष्ट इसम : _____

(५) न्याय निष्ठुर इसम : _____

प्र. २ 'शेतकऱ्यानें शेतांत बी पेरलें,' या वाक्यांत 'बी पेरणें' याचा नेहमीचा साधा अर्थ आहे, पण "ख्रिश्चनांनीं भारतीयांत देवाभक्तीचें बी पेरलें" यांत "बी पेरणें" याला आलंकारिक अर्थ आहे. याप्रमाणें खालील शब्दांचा फक्त आलंकारिक उपयोग करून एकेक वाक्य लिहा :

(१) हात दाखविणें : _____

(२) गिळकृत करणें : _____

(३) होरपळून निघणें : _____

(४) तहान लागणें : _____

(५) स्पर्श करणें : _____

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ssion fails.
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which is the soul of all expression."* Question No. 2 gives five

* The Language & Mental Development of Children - A.F.Watts-P.179.
* The Gate Way to English -Part IV- Treble & Vallins- P.47.

Please turn over page - 68 C

प्र. ३ खालील विषयांचे अत्यंत आकर्षक वर्णन करणारी प्रत्येकी तीन वाक्ये लिहा.—

(१) पौर्णिमेची रात्र.

(२) श्रावणातील पाऊस.

(३) मीतीने थरथरणारी व्यक्ति.

प्र. ४ मनातील बदलेल्या भावनेचा माणसाच्या चेहऱ्यावर व त्याच्या हालचालीवर परिणाम होतो; त्याप्रमाणे एखाद्याच्या हावभावाचे वर्णन करून त्याच्या मनःस्थितीचे शब्द-चित्र निर्माण करता येते. उदाहरणार्थ, 'त्याच्या कपाळावर आठ्या पडल्या होत्या.' असे वर्णन करून एखादा त्रासलेल्या व्यक्तीचे शब्द-चित्र, 'त्रासलेला' हा शब्द न वापरताही निर्माण करता येते. या प्रमाणे 'आनंद,' 'निराश,' 'चिडणे' हे शब्द न आणता खालील व्यक्तींचे एकेका वाक्यात शब्द-चित्र रेखाटा. वर्णनात उपमांचा उपयोग करावयाचा नाही.

(१) आनंदी मुलगा:

(२) निराश मुलगा:

(३) चिडून मारावयास धावणारा इसम:

प्र. ५ खालील विषयांचे वादविवाद समेत समर्थन करावयाचे आहे. त्या दृष्टीने खालील विधानांना पोषक अशा महत्त्वाच्या मुद्यांचे टांचण तयार करा. प्रत्येक विषयावर निदान तीन मुद्दे तरी द्या.—

(१) खेड्यांतील जीवन शहरांतील जीवनापेक्षा सुखकर असते.

(२) क्रिकेटपेक्षा हुतुतूचा खेळ मला आवडतो.

(१) चित्रकलेपेक्षा लेखनकला श्रेष्ठ आहे.

प्र. ६ खालीं दिलेल्या विषयांपैकीं तुम्हाला आवडलेल्या एका विषयावर निबंध लिहावयाचा आहे अशी कल्पना करून त्या विषयावरील महत्त्वाच्या मुद्यांचें टांचण करा. मुद्दे द्यावयाचे ते 'प्रस्तावना', 'समारोप' याप्रमाणें मोघम स्वरूपाचे नकोत. त्या विषयावरील तुमचे महत्त्वाचे विचार थोडक्यांत द्या व शक्यतर खालीं दिलेल्या मथळ्यांपेक्षां निराळा पण आकर्षक मथळा सुचवा.

(१) तुमचा आवडता शालेय विषय. (२) आदर्श देश सेवक. (३) अपघात.

मथळा. मुद्दे :

प्र. ७ एखादी 'घाडसाची,' 'उपदेशपर' अथवा 'विनोदी गोष्ट' तुम्हांस लिहावयाची आहे अशी कल्पना करा व त्या गोष्टीची रूपरेखा अथवा मुद्दे थोडक्यांत पुढील मोकळ्या जागेंत द्या. गोष्टीचें नांव अथवा मथळा लिहा व गोष्टीच्या प्रकाराचा उल्लेख करा.

मथळा प्रकार

गोष्टीची रूपरेखा:—

प्र. ८ पुढीलपैकी कोणत्याही एका वाक्यातील कल्पना ५/६ वाक्यांत स्पष्ट करणारा एक छोटासा परिच्छेद लिहा.

(१) येते-येते तळे साचे. (३) देवाचका प्रासाद मंदिराला.

(२) यांचला तो सपला. (४) रात्रीच्या गर्भात उद्याचा असे उषःकाल.

परिच्छेद :

प्र. ९ खालील विषयांपैकी कोणत्याही एका विषयाचे १०/१२ वाक्यांत आकर्षक वर्णन लिहा.—

(१) पावसात सांपडलेला प्रवास. (२) सामना पहावयासाठी जमलेली गर्दी.

(३) चंद्र कधीच उगवला नाही तर !

finally prepared. In the final test only nine questions were included and question No.2 from the sampling test No.3, was dropped. This was obviously done to give the pupils time enough and more, so that they might not feel any pressure of time. This test had to be mainly adjusted according to the needs of the XI class pupils, as it requires more of thought and expression on the part of the pupils. The principles on which the questions in this test were based have been discussed below:

(i) Simile: Pupils have to use similes for decorative as well as for illuminative purposes. In question No. 1, they are expected to make use of similes for the illuminative purpose; and they are to base these similes on their knowledge of famous personalities from Puranas or History. According to Allport, Historical or public persons virtually become "personifications of some single abstract quality."* This would also be a test in the pupils' ability of correlating their knowledge of other subjects like History to Composition.

(ii) Metaphorical use of Phrases: Metaphor is an essential part of our expression. A large number of words and phrases have a metaphorical as well as literal meaning; and in many cases the primary meaning of a word has been lost, and the only idea conveyed is that, implied in the secondary or metaphorical signification. Metaphorical expressions have descriptive, illuminative, pictorial and decorative values. Metaphorical expression is the expression of abstract through concrete. "When the literal expression fails, the figurative language succeeds in attaining the vivid clearness which is the soul of all expression."@ Question No. 2 gives [illegible]

* The Language & Mental Development of Children - A.F. [illegible]
@ The Gate Way to English - Part IV - Irene & Vallins - [illegible]
⊕ Please vide page - 68-C

metaphorical phrases and pupils are expected to write sentences illustrating only the metaphorical use of these phrases.

(iii) Lucidity of Expression: To teach the pupils "to write lucidly"* is one of the widely accepted aims of teaching the Mother-tongue. Teaching of fine literature and poetry can be taken to be successful, if it creates fascination among pupils for lucidity of expression, to some extent at least. Question No.3 expects pupils to describe the subjects graphically and lucidly, each in two sentences only.

(iv) Graphic Description: It is difficult to make descriptions graphic and accurate without using figurative language. To create effective and complete pen-pictures without using figurative language is a difficult art, but we can expect something of it in our pupils' composition as a result of their close acquaintance with this type of literature through their texts, meant for intensive study. Question No.4 expects the pupils to describe (i) a merry boy (ii) a disappointed boy (iii) an angry boy; each in one sentence without using the words 'joy', 'disappointment', and 'anger'. They are also instructed not to use similes. They are to describe these persons only by describing their gestures or physical movements. Thus this question would test their ability of keen observation and graphic description.

(v) Power of Argumentation: Question No.5 aims at testing pupils in the art of consistent thinking and systematic argumentation. Pupils are to be trained in this art because, expression, if it is to be effective, cannot set aside the general laws

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* Introductory Notes to the Syllabus prepared by the Basic Board for (a) V,VI,VII (b) VIII and IX.

of ordered and logical thought. "Logic makes us see arguments clearly and enables us to follow them step by step. ..... It is by training the brain to think bravely and honestly, and to express thoughts intelligibly, that the world will ultimately be saved."*

(vi) Making a plan for a Theme: Question No.6 expects pupils to prepare a plan for any one of the given themes. Pupils must be well-trained in the art of planning as "the foundation of all successful writing is careful planning."@ Planning is essential because every act of planning requires logical thinking. Mr. S.C.Parker recommends that 2/3rd of the assigned topics should be treated only in the form of briefs and oral discussion. According to him "this would enable and require the students to spend their time upon careful thinking and organizing and upon concise phrasing of essential ideas."+ This question would test the pupils in thinking and planning.

(vii) Outline of a story: In question No.7, pupils are asked to give the outline of a story of any one of the three types adventurous, moralizing, or humorous. In including this question there were two chief aims. In the first place it would be possible to know which of the three types is loved most by them. Secondly it is a sort of test in summarizing or precis-writing. According to different individual views quoted in the Memorandum on the Teaching of English (1937), it is the "most searching test of clear thinking and expression." "Arrangement so important in the essay is all important here." It would throw light on the reading habits of

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* Exercises in Thinking and Expressing - J.W.Marriott- P.13.

@ How to teach High-School English -Dorothy Dakin - P.150.

+ Methods of Teaching in High School- S.C.Parker - P.280.

children and show whether they have been able to make an analytic approach to a story which is essential for understanding and expression.

(viii) Thought-Expansion: Nothing clarifies thinking as the setting down of ideas in a continuous paragraph. Question No.8 expects students to expand the thought contained in any one of the given quotations. While explaining the thought, they would show their ability of thinking and expressing.

(ix) Paragraph-Writing: In question No.9 three subjects are given and the students are asked to write a descriptive paragraph on any one of them. They are asked to make the description as attractive as possible. This would chiefly test their ability in using rhetorical devices and lucid and graphic expression. It would also test them in unity, emphasis, and coherence which are the essential qualities of a good paragraph according to Launcelot Oliphant.*

Test No. 3: @

It is an essay test, and as such no sampling of this test is necessary.

Importance of Theme-Writing: The teaching of composition aims at teaching thought and expression; and according to Dr. Ballard, Essay is the best means of cultivating these powers among pupils, but on account of its subjectivity it is the worst means of testing the same powers. According to him and many other educationists, "Essay as a means of measurement has proved a broken reed."

(Continued on Page —73)

* Junior English Composition - Launcelot Oliphant -P.13.

@ Teaching & Testing English - P.B.Ballard - P.VIII.

@ Please vide page-72 A.

Final Test No 3

72-A

शाळेचें नांव _____

वर्ग _____ तुकडी _____ दिनांक _____

विद्यार्थ्याचें संपूर्ण नांव _____

वय [पूर्ण वर्षें तेवढींच द्या] _____ जात _____

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१ खाली दिलेल्या विषयांपैकी तुम्हांला आवडलेल्या कोणत्याही एका विषयावर पुढील मोकळ्या जागेंत निबंध लिहा.

[वेळ फक्त १० मिनिटें.]

(१) घराची ओढ (२) मला पंख असते तर !

(३) माझ्या आयुष्यांतील न विसरण्याजोगा दिवस. (४) माझा आवडता खेळ मी कसा खेळतों.

(५) क्रीडांगणांची आवश्यकता.

Hence it was necessary to give the previous two tests; but inspite of that, the essay test had to be given. Because in all our examinations essay shares a major portion of the marks allotted to the entire paper in the Mother-tongue. Besides, essay gives free scope for complete demonstration of thought, feelings and expression. Thirdly, though on account of subjectivity, essay is not so useful in grading pupils strictly according to attainments of marks, it is of great value in testing pupils' progress in the art of written composition. Thus, it has its diagnostic value in judging the pupils' composition ability. In his book "on the Writing of English," Mr. G.T. Warner says, "I cannot see that it is wrong to ask for an essay from older boys."* Even the most progressive association of Assistant Masters in England has not discarded theme-writing or essay-writing; however, it does not expect a boy of fourteen to write on a purely abstract theme. The association has proposed that there should be some careful system of grading so worked out, that there may be progression. It is of the opinion that the grading can be obtained by beginning with purely descriptive essays, varied by autobiographical subjects, then to essays making some demand on the critical faculties and finally to philosophical subjects needing the marshalling of arguments pro & con."@ Even the American educationists of ultra-modern views, who have prepared composition scales in English, have not excluded essay-writing from their progressive schemes of testing pupils in composition ability. All the foregone discussion justifies the place of an essay test, in the plan of testing Marathi composition ability of pupils in our secondary schools.

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* On Writing of English - G.T.Warner - P.2 .

@ Memorandum on the Teaching of English (1937) - P.16 .

Need of Representative Themes: Of the five alternative themes of a representative nature which form the essay test, pupils are expected to attempt only one. It is necessary to do so, because one theme would not suit the requirements of pupils of different attitudes, aptitudes and environments. In setting a theme for an essay it is well to offer a choice of subjects,"for it rarely happens that one topic suits the whole class."* Dr. Ballard, however, is of the opinion that this is not practicable at competitive examinations due to the difficulty of equating essays on different topics. He has also shown how his American cousins have overcome these and other difficulties by using standardized marking scales, many of which have been referred to in chapter one of the present thesis. There being no such standardized marking scales or tests in Marathi, the work of framing an essay test was a difficult one. However, in the light of American research the essay test was prepared. Especially Mr. Hudelson's "The Maximal Composition ability scale"@ was helpful in making the choice of subjects and fixing up the time.

The scale of Maximal composition ability suggested that some definite timelimit should be assigned for the essay test and there should be scope for choice of themes; beyond that, the scale, above referred to was of little use. As a common test was to be given to three different classes, instead of putting limit of words or lines on the writing of the theme, it was felt that like the other two previous tests it should also have some fixed time-limit. This would give an equal opportunity to the pupils of all the three classes to show their maximum composition ability in writing on a theme of

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* Teaching the Mother-tongue - P.B.Ballard - P.117
@ The Twenty-second Yearbook of the National Society for the Study of Education, Part I- 1923.

their own choice. The next problem was as to how much time was to be given for this test. To each of the previous two tests, one hour was allowed but to this test, only half an hour was allotted. It was done so, because even at the S.S.C. Examination pupils have to attempt 7 or 8 questions within three hours in a Marathi paper. And in this paper one of the questions is on theme-writing and pupils have to write an essay of about 40 lines. For doing this they hardly get half an hour and it is noteworthy that almost all questions in that paper are essay-type questions. So it was decided to give half an hour for this test.

In selecting the subjects for the test, it was decided to give scope to the pupils for their choice, but it was impossible to give them unlimited scope for their choice, as it would be impracticable in a test which was meant to be given to 3000 pupils of three different classes. That would make the work of comparing their achievements impossible. However, every attempt was made to give sufficient scope for choice by giving five alternative themes of a representative nature. From personal experience at several public examinations like the S.S.C., P.S.C., and Sahitya Parishad Examinations in Marathi, it was found that pupils prefer to write descriptive and narrative essays more than essays of other different types. So it was decided that one of the themes should be descriptive, hence theme No.4 which belongs to this type is included in the test. Secondly it was decided that there should be one narrative essay; hence theme No. 3 is also included. It is often said that the themes for composition should be based as far as possible on the pupils' experiences. They should give them scope for unfolding their own experiences and personalities. This was the guiding

principle in selecting all the themes. According to Dorothy Dakin "a theme is a piece of writing arising from the need of self-expression and communication."* In our everyday life we argue, explain, narrate and describe, so she advocates that pupils should be given practice in four types of discourse; narration, description exposition and argument. In consideration of this view, themes Nos. 1 and 5 are given which belong to the reflective type giving pupils scope for argumentation and exposition of their own thoughts and feelings. Theme No.3 is of an imaginative nature, requiring description based on imaginary personal feelings and experiences. Even the reflective themes require a personal or autobiographical touch. Thus, all the themes in the test are carefully chosen which provide scope for the expression of self. This test will also throw light on the likes and dislikes # of the pupils regarding the composition themes.

Test No. 4 @

Written composition interests, reading interests and habits: It cannot be exactly called a test; it is more or less a feeler, giving an idea of the written composition interests, reading habits and interests of pupils in our secondary schools.

Ranking the Themes: In question No. 1 of this test eighteen themes for essay-writing are given and pupils are asked to rank them according to their choice. They are also instructed to score out those themes which are not liked by them.

Forms of Composition: In question No.4 pupils are asked to rank the different forms of composition according to the order of their choice.

(continued on Page-77)

* How to Teach English to High School Classes - Dorothy Dakin -P.146.

@ Please vide Page-76A

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Final Test No 4 76-A

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१ निबंधासाठीं पुढें कांहीं विषय दिले आहेत. त्यांतील जे विषय तुम्हाला आवडतील त्यांचा तुमच्या आवडीनुसार क्रम लावा. सर्वांत जास्त जो विषय आवडेल त्याच्यापुढें अनुक्रम १ लिहा व इतर विषयांना आपल्या आवडीनुसार २, ३, ४ या प्रमाणे क्रमांक द्या. विषयांची यादी संपूर्णपणें वाचून व सर्व विषयांचा विचार करून आवडीनुसार क्रमांक लिहा. त्यांतील जे विषय तुम्हाला आवडत नाहीत त्या विषयाच्या पुढें अशी (×) खूण करा. न आवडणाऱ्या विषयापुढें क्रमांक लिहावयाचा नाहीं.

विषय	क्रमांक	विषय	क्रमांक	विषय	क्रमांक
आवडता देशभक्त	( )	दानधर्म	( )	खोडकर विद्यार्थी	( )
आदर्श गृहिणी	( )	आवडता लेखक	( )	बालवीर	( )
शिवकालीन हेरांचें आत्मवृत्त	( )	प्राण्यांवर दया करा	( )	आरोग्याचें महत्त्व	( )
मंगळावर स्वारी	( )	मी पंतप्रधान झालों तर!	( )	माझा आवडता प्राणी	( )
आगची शाळी	( )	माझें पहिलें भाषण	( )	गृहपाठ	( )
शास्त्रीय शोधाचा उपयोग व दुरुपयोग	( )	मला आवडलेला बोलपट	( )	माझी शाळा	( )

२ खालील प्रश्नांचीं उत्तरें मोकळ्या जागेंत लिहा.—

(१) तुम्हाला अवान्तर वाचनाची आवड आहे काय ?

(२) तुम्ही कोणतीं दैनिकें, साप्ताहिकें, व मासिकें नियमितपणें वाचतां ?

दैनिकांचीं नांवें _____

साप्ताहिकांचीं नांवें _____

मासिकांचीं नांवें _____

P. T. O

* Written Composition Interests of the High School Pupils —

J.H.Coleman — P.S.



Thus question 1 and 4 will throw light on the written composition interests of pupils in our secondary schools, and "with a knowledge of pupils' interests in written composition, it would be possible and psychologically in keeping with the principles of genuine interest, to direct their energies towards specific improvement in written expression."* If expression can be taught through their interests, better results can be achieved with less of labour and economy of time.

Reading Interests: Question 2, 3 and 5 aim at knowing the reading interests and habits of the pupils, because extra-reading done by pupils has a great influence on the written composition of the pupils. Hence the teacher of Marathi composition should know something about the reading interests of his pupils, so that he can correlate their extra reading with their written composition. But unfortunately, nothing has been done so far in this direction, hence these questions had to be included in this test.

Original Composition: The last question from this test will show how many of our pupils have creative ability of producing original composition besides the routine school composition. In this question pupils have been asked to record briefly the nature of their articles and poems [illegible] by them and contributed by them either to their school or public magazines.

No time-limit was rigidly fixed for this test, however, pupils were generally required to complete the test within one school period of 40 minutes; and they could do so with ease.

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* Written Composition Interests of the High School Pupils — J.H.Coleman — P.[illegible]

Thus these four tests have been devised in order to take a complete survey of the growth of the written composition ability and interests of the pupils in secondary schools in Kolhapur and the neighbouring merged states area. The procedure of conducting the tests is given in the next chapter.

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Chapter IV.

Marathi Composition Ability and Interests.

I Need of giving the tests to a large number of about 1000 pupils in each of the three classes VII, IX & XI.

II Reasons for choosing the three classes or stages - VII, IX and XI.

III Procedure of conducting the tests.

IV Method of grouping, assessing and recording the responses to the tests.

V Question-wise discussion of all the tests.

VI Written Composition interests, & Reading habits & interests.

VII General conclusions regarding the written composition ability and interests of pupils in Secondary Schools.

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Need of giving the tests to a large number of pupils: It has been shown in the previous chapter how the tests, designed to diagnose Marathi Composition ability and interests of pupils in Kolhapur and the Neighbouring Merged states area, were finalised. Then it was decided that they should be given to pupils in Secondary schools in Kolhapur, Sangli, Miraj, Ichalkaranji and Kagal as they would fully represent the area fixed for investigation. Every test was to be given to a large number of about 1000 pupils of each of the following classes - VII, IX and XI. It was necessary to give them to such a large number, because it would sufficiently represent pupils of different capacities, interests and aptitudes; besides, it is always safe to draw conclusions from the performance of a considerably large number of pupils. So the tests were given to pupils from the following schools:-

Kolhapur :

(1) Rajaram Branch High School

(ii) Irwin High School.

(iii) Rajaram main High School.

(iv) New High School.

(v) Vidyapeetha High School.

(vi) Kolhapur High School.

(vii) N.P.High School.

(viii) Private High School.

(ix) Harihar Vidyalaya.

(x) Tararani Vidya Mandir (High School for Girls).

(xi) Maharani Laxmibai Girls' High School.

(xii) Padmaraje Girls' High School.

Sangli

(xiii) City High School.

(xiv) Arwade High School.

(xv) Sangli High School.

(xvi) Rani Saraswati Devi, Kanya Shala (High School for Girls).

Miraj

(xvii) Miraj High School.

(xviii) Vidya Mandir High School.

(xix) Silver Jubilee Kanya Shala.

Ichalkaranji

(xx) Govindrao High School.

Kagal

(xxi) Shri Shahu High School.

The list of schools will show how the area under investigation was represented by the above mentioned 21 high schools; out of which 5 are girls' High Schools.

Reasons for choosing the three classes or stages:

The tests were given to three classes: VII, IX and XI only, because as shown in the first chapter, experiments have proved that

the composition ability of pupils who have completed IV standard is not so well developed. They can hardly write a paragraph. Personal experience of the last ten years has made it clear that pupils in V and VI do not show marked improvement upon the previous progress attained by them in IV standard. So, VII standard which is the final stage of the primary or lower secondary education was taken to be the most convenient starting stage. XI standard, being the final stage of our secondary education, had to be included in the testing programme. IX standard could not be excluded because it occupies the middle stage.Moreover, it was found to be more convenient and useful to give the tests to the three classes because it is instructive and interesting to mark the growth of composition ability and interests of pupils at the three stages, where noticable differences are seen.

The Procedure of conducting the Tests:

(i) Each test was invariably given to pupils of VII, IX and XI classes from the above mentioned schools under personal supervision with the help of teachers from the respective schools.

(ii) Before distributing test papers, the accompanying instructions* meant for the pupils were read out to the class and time allotted to each test was scrupulously observed.

(iii) Each test was given to the pupils mostly during the first session when they are fresh.

(iv) In order to complete one test in all the schools, one month was generally required; hence all the tests were automatically conducted at a regular interval of about one month.

(v) Utmost care was taken to keep up uniformity in the actual procedure of conducting the tests, and this was possible because of

(Continued on Page - 82)

* Please vide page 81-A.

sincere and enthusiastic assistance of the Head Masters and assistant masters of the respective schools.

Method of grouping, assessing, and recording the responses:

This, of course, differed according to the nature of the test; hence it will be better to give the details test wise.

Test No. 1 : In the case of this test the test papers were assessed and the responses were grouped under three heads:(i) correct (ii) Incorrect and (iii) Blank. In each class the test papers were also sorted out on sex basis. Responses of girls and boys have been separately shown under each class. The accompanying tables will make the point vivid.

Method of assessing Test No. 1 : So far as the first question from this test was concerned, all the responses given by the pupils were collected on a sheet of paper and then they were assessed. Only the wrong answers were scored out; this method was followed in assessing all the questions excepting question Nos. 5, 7, 9 and 12. In assessing question Nos. 5, 7 and 9 the answers were first assessed and then they were grouped under three different heads: (i) Correct, (ii) Incorrect, (iii) Blank. The method followed in assessing the last question was totally different. The answers were graded as A, B & C - a good answer was given A-grade, an ordinary answer received B-grade and the answer which was found below the mark was given C-grade, In giving grades the following points were considered:

(१) पांच वाक्यें शुद्धपणें व सुसंबद्धपणें लिहिलीं आहेत काय?

(२) उत्तरांत कल्पकता व समर्पकता आढळते का?

(३) भाषाशैली कितपत परिणामकारक वाटते?

(४) विराम चिन्हांचा उपयोग योग्यपणें करतां येतो का?

While collecting the responses they were grouped sex-wise, grade-wise

and subject-wise.

Test No. 2 : In this test questions 1, 2 and 4 were first assessed and then the responses were tabulated under three different categories: (1) Correct (ii) Incorrect (iii) and Blank. The rest of the questions were assessed on different lines. Definite marks were assigned to each of the remaining questions and the responses were analysed sex-wise and mark-wise.

The tabular analysis of the performance will give a complete idea of the procedure followed.

Test No. 3 : It being an essay test, the task of assessing pupils' attempts was rather difficult for want of any standardized scheme of assessment. Hence in the first place, a scheme of assessment was to be prepared. Such a scheme is essential because it helps to remove the subjective element to a large extent which is present in our ordinary or routine method of assessing school composition. Thus in the light of the different schemes referred to in chapter III the following scheme, suitable for marking school composition in Marathi was prepared:

मराठी लेखन तपासण्याची पद्धति.

		प्रत्येकी गुण.			म.गुण.
१) बाह्यगुण:	१) हस्ताक्षर	१	२) अन्तर्गुण:	१) विषयज्ञान	१
	२) शुद्धलेखन	२		२) सुबोधता	१
	३) विरामचिन्हांचा - सुप्रयोग	१		३) सुसंबद्धता	१
	बेरीज	४		४) तर्कशुद्धता	१
				बेरीज	४
३) सर्वसामान्यग्रह:	१) रंजकता				१
	२) भाषाशैली:	अ) अलंकारांचा सुप्रयोग			१
		ब) भाषणाभिव्यक्तीचा व भाषणसंयम.			१
		क) वाक्प्रचार, म्हणी व अवतरणांचा ← सुप्रयोग			१
		ड) [illegible]			१

(वि सू. एकूण गुण १५)

While assessing the pupils' attempts, the spirit of the scheme was

Final Test No 1 83-A

शाळेचें नांव _____

वर्ग _____ तुकडी _____ दिनांक _____

विद्यार्थ्याचें संपूर्ण नांव _____

वय (पूर्ण वर्षे तेवढींच द्या) _____ जात _____

— 5 —

प्र. १ खालीं दिलेल्या नामांच्या पुढीं रिकाम्या जागेंत प्रत्येकीं एकेक अतिशय योग्य असें विशेषण लिहा.—

उदाहरणार्थ : _____ झोप.
गाढ झोप.

(१) _____ अंधकार. (२) _____ अरण्य. (३) _____ माता.

(४) _____ सेवक. (५) _____ हास्य.

प्र. २ गतिवाचक क्रियापदें घालून रिकाम्या जागा भरा:—

उदा. : पाऊस _____ .
पाऊस पडतो.

(१) पक्षी _____ (२) घोडा _____ (३) वारा _____

(४) न चालतां येणारें मूल _____ (५) साप _____

प्र. ३ प्रत्येक वाक्यांत असलेल्या जाड ठशाच्या शब्दाच्या विरुद्ध अर्थाचा शब्द, त्याच वाक्यांतील रिकाम्या जागीं भरा:—

उदा. । साधाभोळा मनुष्य _____ बळी पडतो.
साधाभोळा मनुष्य कावेबाज माणसाला बळी पडतो.

(१) तो स्वार्थी आहे, पण त्याचा भाऊ _____ होता.

(२) जें लिहावयाचें तें अर्थपूर्ण असावें, _____ नसावें.

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* Please vide pages 85 to 87 for class-wise analysis & 88 to 92 for sex-wise analysis of the responses to all the questions in this test.

प्र. ७ खालील रिकाम्या जागेंत पुढील वाक्यांच्या अर्थाला जुळतील अशीं वाक्यें घालून रिकाम्या जागा भरा।—

उदा. । _____ तर तो पास होईल.
त्यानें अभ्यास केला तर तो पास होईल.

(१) _____ तरी फिरून यत्न कर.

(२) _____ पण मीं त्याच्याशीं भांडलों नाहीं.

(३) _____ तर जीवन सुखद होईल.

(४) _____ कीं त्याला अधिक बोलवेना.

(५) _____ म्हणून त्याला स्वतःच्या मिळकतीवरच जगणें प्राप्त आहे.

प्र. ८ खालील वाक्यांतील जाड ठशांतील वस्तु कशाप्रमाणें दिसतात ?

उदा. । आकाशात दिसणारी चंद्रकोर _____ प्रमाणें दिसते.
आकाशांत दिसणारी चन्द्रकोर नावे प्रमाणें दिसते.

(१) आकाशांत संचारणारें विमान _____ सारखें दिसतें.

(२) गवतावरील दवबिंदु _____ प्रमाणें दिसतात.

(३) आनंदानें नाचणारें मूल _____ प्रमाणें दिसतें.

(४) संकटकाळीं मदत करणारे डॉक्टर मित्र _____ प्रमाणें वाटले.

(५) निर्दय मनुष्य _____ सारखा वाटतो.

प्र. ९ खालील प्रसंगीं तुमच्या मनांत ज्या भावना येतील त्या मोकळ्या जागेंत लिहा.।—

(१) अंधारांत एकटेंच असतांना _____

(२) बेंबवानें वाढलेलें मूल पाहून _____

(३) एखाद्याची स्वार्थी वृत्ति पाहून _____

(४) भूमातेवर हिरवळ दिसू लागतांच _____

(५) एखाद्याची उपासमार चाललेली पाहून _____

प्र. १० खाली दिलेल्या शब्दांपासून तयार झालेले प्रत्येकी दोन वाक्प्रचार, शब्दापुढील कोकळया जागेत लिहा.—

उदा. :	तोंड	तोंड सुख घेणें	तोंड देणें
(१)	पाणी—		
(२)	हात—		
(३)	नाक—		
(४)	कान—		
(५)	पदर—		

प्र. ११ प्रत्येक शब्दाला समान अर्थाचे दोन दोन रूढ शब्द या :

उदा. :	चिरंजीव	अमर	शाश्वत
(१)	आकाश—		
(२)	समुद्र—		
(३)	बीज—		
(४)	मित्र—		
(५)	चाकर—		

प्र. १२ (अ) उंदराला पाहिल्यावर मांजराच्या मनात येणारे विचार पांच वाक्यांत लिहा. किंवा

(ब) उंचावर ठेवलेली व हाताला न येणारी, पिकलेल्या फळांची करवी पाहून तुमच्या मनात येणारे विचार पांच वाक्यांत लिहा.

उत्तर:— अ / ब

While assessing the pupils' attempts, the spirit of the scheme was literally followed and marks for the three main heads were separately given and then the final total was made. This acted as a sort of check while assessing the composition and gave little scope for the subjective element. On assessing all the responses to test No.3, they were analysed sex-wise, mark-wise and subject-wise. The accompanying tables will bear testimony to this. Pupils scoring less than 35% of the total marks were placed in C-grade. Pupils attainig more than 35% but less than 60% were given B-grade and pupils getting more than 60% were grouped under A-grade. This sort of gradation was also helpful in removing subjective element to a further extent.

Test No. 4 : In connection with this test, no regular assessment as such was necessary, because as shown before, it is more or less informative. So, responses to each question were collected together in order to make class-wise and sex-wise analysis of the same.

Question-wise discussion of the responses to each of the Tests

* Test No. 1

Question No. 1: Ability to use suitable adjectives: Analysis of the responses to this question shows that the percentage of correct responses is 58.8 in Std. VII, 74.4 in Std. IX and 86.3 in Std. XI. From table No. 1, it will be also clear that girls have shown superiority over boys in all the three classes. In Std. IX where a majority of boys and girls belonged to the age groups 14+ 15+ & 16+, girls have proved themselves to be decidedly superior to boys in the ability of using suitable adjectives. This might be due to the fact

(Continued on page 93)

* Please vide pages 85 to 87 for class-wise analysis & 88 to 92 for sex-wise analysis of the responses to all the questions in this test.

Table No.1.

Class-wise Analysis of the Responses to

Test No. 1.

Question No.	Std.	Total No of Pupils	Total No of Responses	Responses: In-Correct	Responses: Correct	Responses: Blank	Percentage of correct Responses
1	VII	980	4900	1733	2882	285	58.8
	IX	1035	5175	1153	3868	154	74.7
	XI	980	4900	550	4232	118	86.3
2	VII	980	4900	1544	3309	47	67.5
	IX	1035	5175	847	4234	94	81.8
	XI	980	4900	600	4211	84	85.9
3	VII	980	4900	2675	1934	291	39.4
	IX	1035	5175	1563	3270	342	63.1
	XI	980	4900	957	3802	141	77.5
4	VII	980	4900	1011	3766	123	76.8
	IX	1035	5175	545	4447	176	85.4
	XI	980	4900	263	4563	74	93.1
5	VII	980	4900	3202	1284	414	26.2
	IX	1035	5175	1551	3375	249	60
	XI	980	4900	713	3875	312	79

Continued on the next page -

Table No. 1 (Continued):

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In Correct	Correct	Blank	Percentage of correct Responses
6	VII	980	4900	1837	3000	63	61.2
	IX	1035	5175	1369	3714	92	71.8
	XI	980	4900	905	3917	78	79.5
7	VII	980	4900	1215	3119	566	63.6
	IX	1035	5175	685	4257	233	82.3
	XI	980	4900	377	4353	170	88.8
8	VII	980	4900	1216	3370	314	68.7
	IX	1035	5175	774	4132	269	79.8
	XI	980	4900	549	4095	256	83.5
9	VII	980	4900	2391	2247	262	45.1
	IX	1035	5175	2607	2435	133	47
	XI	980	4900	1886	2826	188	57.6
10	VII	980	9800	3722	3842	2236	39.2
	IX	1035	1035	2837	6303	1210	60.9
	XI	980	9800	1579	6833	1388	69.7

Continued on the next page -

Table No. 1 (Continued):

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses Incorrect	Responses Correct	Responses Blank	Percentage of correct Responses
11	VII	980	9800	3489	4177	2134	42.6
	IX	1035	10350	2316	6787	1247	65.5
	XI	980	9800	1109	7535	1156	76.8

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses * A	B	C	Blank	Percentage of responses A + B
12	VII	980	980	18	164	711	87	18.5
	IX	1035	1035	48	286	655	46	32.2
	XI	980	980	72	362	452	94	44.2

Topic-wise Analysis of the Responses to Question No.12.

Question No.	Std.	Responses * A	B	C	Total No. of Responses	Percentage of the total Responses
12 a	VII	15	89	363	467	47.6
	IX	35	121	265	421	40.6
	XI	40	153	139	332	33.8
12 b	VII	3	75	348	426	43.4
	IX	13	165	390	568	54.8
	XI	32	209	313	554	56.5

* A - Good, B - Fair, C - Poor.

Table No.2.

Sex-wise Analysis of the Responses to

Test No. 1.

N.B. G-Girls. B-Boys.

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-correct	Responses: Correct	Responses: Blank	Percentage of correct Responses
1	VII	G 251	1255	426	761	68	61
	IX	G 206	1030	153	868	9	84
	XI	G 154	770	85	681	4	88
	VII	B 729	3645	1307	2121	217	59
	IX	B 829	4145	1000	3000	145	72
	XI	B 826	4130	465	3551	114	86
2	VII	G 251	1255	408	836	11	67
	IX	G 206	1030	199	828	3	80
	XI	G 153	765	99	662	4	87
	VII	B 729	3645	1136	2473	36	68
	IX	B 829	4145	648	3406	91	82
	XI	B 826	4130	501	3549	80	86

Continued on the next page -

Table No. 2 (Continued):

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Responses: Correct	Responses: Blank	Percentage of correct Responses
3	VII	G 251	1255	659	508	88	40
	IX	G 206	1030	281	725	24	70
	XI	G 154	770	128	615	27	80
	VII	B 729	3645	2016	1426	203	39
	IX	B 829	4145	1282	2545	318	61
	XI	B 826	4130	829	3187	114	77
4	VII	G 251	1255	237	982	36	78
	IX	G 206	1030	101	922	7	90
	XI	G 154	770	49	717	4	93
	VII	B 729	3645	774	2784	87	76
	IX	B 829	4145	444	3525	176	85
	XI	B 826	4130	214	3846	70	93
5	VII	G 251	1255	758	344	153	28
	IX	G 206	1030	218	757	55	73
	XI	G 154	770	48	693	29	90
	VII	B 729	3645	2444	940	261	26
	IX	B 829	4145	1333	2618	194	63
	XI	B 826	4130	665	3182	283	77

Continued on the next page →

Table No.2 (Continued):

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Responses: Correct	Responses: Blank	Percentage of correct Responses
6	VII	G 251	1255	379	840	36	67
	IX	G 206	1030	170	856	4	83
	XI	G 154	770	85	673	12	87
	VII	B 729	3645	1458	2160	27	59
	IX	B 829	4145	1199	2858	88	68
	XI	B 826	4130	843	3221	66	78
7	VII	G 251	1255	294	774	187	62
	IX	G 206	1030	79	904	47	88
	XI	G 154	770	39	713	18	93
	VII	B 729	3645	921	2345	379	64
	IX	B 829	4145	606	3353	186	81
	XI	B 826	4130	338	3640	152	88
8	VII	G 251	1255	245	924	86	74
	IX	G 206	1030	89	922	19	89
	XI	G 154	770	61	694	15	90
	VII	B 729	3645	971	2446	228	67
	IX	B 829	4145	685	3210	250	77
	XI	B 826	4130	488	3401	241	82

Continued on the next page -

Table No.2 (Continued):

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Responses: Correct	Responses: Blank	Percentage of correct Responses
9	VII	G 251	1255	667	542	46	43
	IX	G 206	1030	493	514	23	50
	XI	G 154	770	215	545	10	71
	VII	B 729	3645	1724	1705	216	44
	IX	B 829	4145	2114	1921	110	46
	XI	B 826	4130	1671	2281	178	55
10	VII	G 251	2510	897	1014	599	40
	IX	G 206	2060	329	1597	134	77.5
	XI	G 154	1540	208	1192	140	77.3
	VII	B 729	7290	2825	2828	1637	39
	IX	B 829	8290	2508	4706	1076	57
	XI	B 826	8260	1371	5641	1248	68
11	VII	G 251	2510	710	1339	461	53
	IX	G 206	2060	320	1454	286	72
	XI	G 154	1540	156	1279	105	83
	VII	B 729	7290	2779	2838	1673	31
	IX	B 829	8290	1996	5333	961	64
	XI	B 826	8260	953	6256	1051	76

Continued on the next page -

Table No.2 (Continued)

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses* A	B	C	Blank	Percentage of the total No. responses A + B
12	VII	G 251	251	10	52	170	19	25
	IX	G 206	206	11	95	96	4	51
	XI	G 154	154	17	64	69	4	53
	VII	B 729	729	8	112	541	68	16
	IX	B 829	829	37	191	559	42	28
	XI	B 826	826	55	298	303	90	43

Topic-wise Analysis of the Responses to Question No.12.

Question No.	Std.	Total No. of pupils Under Test	Attempting this question	Responses* A	B	C	Total	Percentage of the pupils attempting this question.
12a	VII	G 251	127	10	28	89	127	50
	IX	G 206	65	6	32	27	65	32
	XI	G 154	44	7	18	19	44	29
	VII	B 729	340	5	61	274	340	47
	IX	B 829	356	29	89	238	356	43
	XI	B 826	288	33	135	120	288	35
12b	VII	G 251	105	0	24	81	105	42
	IX	G 206	137	5	63	69	137	67
	XI	G 154	106	10	46	50	106	69
	VII	B 729	321	3	51	267	321	44
	IX	B 829	431	8	102	321	431	52
	XI	B 826	448	22	163	263	448	54

* A - Good B - Fair C - Poor

that girls grow more neat and tidy with maturity and it is widely accepted that girls generally come to full maturity at an earlier age than boys. It is also clear from the same table that there is a steady rise in the percentage of correct responses in all the three classes. Ability to use suitable adjectives is found to be fairly good in standards IX and XI, whereas in standard VII it is fair. Pupils in Std.VII mostly belong to the age groups 11+ 12+ and 13+. At this stage they have not developed the steadiness of mind which is absolutely essential for choosing suitable adjectives, for want of which, they fail to distinguish one adjective from another. The following adjectives used indiscriminately by the pupils of the VII standard in answering the first question will vivify the point: जास्त,पुष्कळ,फार,मोठा,अतिशय,भयंकर,अत्यंत ——— etc. These adjectives were widely used by the pupils in describing अंधकार. The two adjectives चांगला and सुंदर were used by any where e.g. चांगली (माता), सुंदर (माता), चांगला (सेवक), चांगले (अरण्य), सुंदर (अरण्य), चांगले (हास्य) सुंदर (हास्य) etc. Most of the mistakes were due to such a thoughtless use of adjectives. Words or ideas associated with the objects to be described, were used as adjectives by a large number of pupils e.g. रात्र, दिवा, घर, भीति, तिमिर, संध्याकाळ, were used with (अंधकार), वाघ, सिंह, जंगल, दगड, विद्या with (अरण्य), आई, जिजाई, भवानी, धरती, हिंद, राष्ट्र, भू, माझी with (माता) जन, भारत, लोक, राष्ट्र, स्वयं, with (सेवक), स्मित, विनोद with (हास्य) Almost all the mistakes were of the two types shown above and they were largely found in the responses of the pupils of the VII standard. Though on a small scale, these mistakes were also committed by the pupils of standards IX and XI. However, it must be admitted that the range and appropriateness of adjectives was improved

with every higher stage. The following table will make the point clear. It gives the most representative responses of each class.

Std.	अंधकार	अरण्य	माता	सेवक	हास्य
VII	दाट, काळाकुट्ट, भीतिदायक	दाट, घनदाट,	प्रेमळ	प्रामाणिक, इमानी.	विकट, गोड, सातमजली.
IX	दाट, गडद, गाढ, घोर, भयानक.	दाट, घनदाट, गर्द, निबीड, घनघोर.	प्रेमळ, दयाळु	प्रामाणिक, इमानी, नम्र, एकनिष्ठ, आज्ञाधारक,	सातमजली, विकट, मिस्कील, आनंदी.
XI	दाट, गडद, भीषण, भयाण, निराशामय.	घनदाट, घेरी, निबिड, निर्जन.	प्रेमळ, कनवाळु, त्यागी, आदर्श, वात्सल्यपूर्ण.	निस्वार्थी, तत्पर, चतुर, ध्येयानिष्ठ, कर्तव्यदक्ष	कटु, मंद, भेसूर, निरागस, विकट, निर्व्याज, आनंदी.

The table shows how the number of adjectives known to each class increases with the next higher class. Pupils from Std. IX use the adjectives known to the pupils in Std. VII and at the same time a large number of pupils use some additional adjectives. If we look to the quality of the adjectives used, we realize that pupils in the XI class use more emotional adjectives. They describe (अंधकार) as निराशामय, (अरण्य) as निर्जन, (माता) as त्यागी and (सेवक) as ध्येयनिष्ठ. (हास्य) is associated with the following adjectives कटु, आनंदी, रम्य, मंद, निरागस, निर्व्याज, भेसूर etc. This shows that they give personal touches to the description or in other words they make the description subjective, where as pupils of Std. VII make it objective. This is of course in keeping with the innate tendencies of adolescents; because they are always eager to express their hopes, joys, fears, disappointments, sorrows and ideals. It is only in this period also natural that they should think in terms of ध्येय & त्याग because it is only in this period that the adolescent has a deep

and sometimes passionate interest in all things that pertain to individuality and to human relations."* It is also but natural that pupils of IX and XI should use the following adjectives : निराशामय & भयाण with (अंधकारने, क्रेसूर, कटु, भेद, भीषण, निराशस, निर्व्याज, आनंदी with (हास्य), because according to J.S.Ross, "the Adolescent lives an intensely emotional life, in which we can see once more the rhythm of positive and negative phases of behaviour in his constant alteration between intense excitement and deep depression."@

If we consider the responses to each of the sub-questions in question No. 1, we find that they were properly graded because the percentage of correct responses falls down with each of the sub-questions in all the three classes. On the whole, the first two sub-questions were found to be quite easy and the next three were found to have been arranged in an ascending order of their hard nature. If the percentages of incorrect responses to 2nd and 5th of the sub-questions are compared, the reliability of the statement made above will be proved. The following table attempts to make the point clear.

Standard	Percentages of Incorrect Responses to	
	Sub-question No. 2	Sub-question No. 5
VII	9	45
IX	5	39
XI	4	18

* Methods with Adolescents - R.W.Pringle - P. 291-92.

@ Ground work of Educational Psychology - J.S.Ross - P.147.

In all the three classes the lowest percentage of incorrect responses is found in the case of the 2nd question and the highest one is found in the case of the 5th question. Percentage of incorrect responses to the remaining questions lies some where between the two and invariably in an ascending order. This is common to all the classes.

Question No. 2 - Ability to use suitable action words: The percentages of correct responses to this question show that the pupils' performance in this respect is quite satisfactory. The percentage of correct responses is 67.5 in standard VII, 81.8 in standard IX, and 85.9 in standerd XI. These figures also show that there is a sudden rise in this ability in standard IX and pupils of standard XI also have shown some progress. From the sex-wise analysis of the responses it is clear that girls do not practically differ from boys in this respect. Detailed analysis of the responses to each of the sub-questions is also worth noting. The following table gives percentages of incorrect responses to all the sub-questions.

Std.	Percentages of Incorrect Responses to the sub-questions:		
	1, 2 and 3	4	5
	not more than		
VII	11	55	82
IX	7	23	42
XI	4	12	21

These figures show that in all the three classes, pupils found the first three sub-questions comparatively easy and the remaining two questions rather difficult. This shows that all the sub-questions were properly graded. High percentages of incorrect responses in respect of the sub-questions 4 and 5

also indicate that boys are not familiar with the use of the action words रेंगणें and सरपटणें. It is will be of course ridiculous to presume that even pupils of the higher classes do not know these words. They must have certainly come across them, but they cannot use them correctly. It so happens because in our routine teaching we rarely provide them with such expression-building exercises, where they can learn niceties of expression. Most of the mistakes were also due to the constant and dominating associations of ideas or words with the objects, the actions of which were to be described e.g. instead of writing पक्षी उडतात many have written पक्षी गातात, पक्षी फळें खातात. etc. when they were expected to say that साप सरपटतो a majority of those who have given wrong answers have written that साप चावतो, साप विषारी आहे, साप फूत्कारतो. Such mistakes are bound to happen because,"the more frequent or more vivid an impression or association is formed, the more enduring is its influence"* Pupils often come across poetic descriptions of birds singing and eating fruits. They often hear that snakes are poisonous. These oft-repeated ideas or associations have a dominant influence on them. The action words चावतो, धोवतो, and पळतो have been most indiscriminately used in answering this question, because they are verbs of common use.

Question No. 3 - Ability to use antonyms: The percentage of correct responses to this question is 39.4 in standard VII, 63.1 in Standard IX and 77.5 in standard XI. These figures show that the ability of VII standard pupils in this respect is quite poor; but it has shown considerable progress in IX and XI. The ability of using antonyms correctly is fairly good in the case

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* Experimental Psychology - Collins and Drever - P.214

of IX and XI standard pupils. Sex-wise analysis of the responses has again shown that girls are superior to boys in this respect also, because even in this question accuracy counts more. It will be also interesting to study the detailed analysis of incorrect responses to each of the sub-questions in this question.

Std.	Percentages of Incorrect Responses to each of the sub-questions:				
	1	2	3	4	5
VII	32	81	44	48	75
IX	20	50	26	20	34
XI	16	29	20	8	24

This table shows that the percentages of incorrect responses is steadily decreasing at every next stage in each of the sub-questions, and in connection with the first two of the sub-questions, it so happens because pupils in IX and XI are studying Sanskrit and thus they can use Sanskrit prefixes and suffixes and formulate the required antonyms. It also shows that 2nd and 5th of the sub-questions were found to be comparatively difficult by all the three classes. A number of pupils who answered the last of the sub-questions correctly could not write the word ~~दुःख~~ correctly; pupils of XI class were also not an exception to this. On the whole, the discussion has proved that our secondary pupils do not possess adequate knowledge of antonyms. If we consider the easy nature of the question, the result is really disheartening.

Question No. 4: Ability to use Onomatopoetic words: Percentage of correct responses in this respect is 76.8 in standard VII, 85.4 in standard IX and 93.1 in standard XI. These figures

indicate that pupils of all the three classes are good at using onomopoetic words and there is a steady rise in this ability from class to class. Girls have again established their superiority over boys. Though the performance is quite satisfactory, it will be interesting to study the following table, which gives detailed analysis of the incorrect responses to each of the sub-questions.

Std.	Percentage of Incorrect responses to the sub-questions				
	1	2	3	4	5
VII	5.1	11.5	34.4	16.7	35.1
IX	2.4	4.6	20.7	11.2	12.5
XI	1.9	3.7	8.7	6.2	5.8

This table shows that the percentage falls down with the next higher stage in relation to each of the sub-questions. The percentage of incorrect responses is comparatively higher in questions 3, 4 and 5 in all the three classes. In answering question No. 3, instead of writing ~~घळघळ~~ or ~~गटागट (पाणी पितो)~~, most of the pupils had given the following wrong answers: ~~थंडगार, पुळका, फार, फराभर, बसून, घापाटाक्ल, पोटभरून, भरपूर (पाणी पितो)~~. Most of the wrong responses to question No. 4 were as given below: Instead of writing ~~(वारा) सळसळ (वाहत होता)~~, a majority of those who committed mistakes wrote ~~(वारा) संय, यंऽ, सावकाश, जोराने, सोसाट्याचा, मरमर, सतत, जऽर (वाहत होता)~~ In answering the last question instead of writing ~~काऽकन ऽ~~ ~~फाऽकन (तोंडात मारिली.)~~, many have committed mistakes by giving the following responses: ~~कानफऽात, मुस्काऽीत, मुस्कुटात, हाताने, रागाच्या भरात, गोळी, काय, बुक्की, थप्पड, काठी, भयंकर, जोराने, (तोंडात मारिली)~~

The nature of the mistakes itself makes it clear that they were either due to wrong associations of ideas or due to wrong adverbs like ---सतत---, ---भरभर---, ---जोराने--- etc. One more point is noteworthy in relation to this question. In answering sub-question 1,35 p.c. of the VII standard pupils, 30 p.c. of IX std. and 20 p.c. of the XI standard pupils made a mistake in writing the words -घणाघण- and -हुणाहुण They wrote the words as : घनघन, घणाघन, घनघणा, हुनहुन, हुणाहुन, हुनहुणा.--- These mistakes were mainly committed by pupils who came from lower strata of society. Writing or speaking -न- for -ण- or -ण- for -न- is an inherent mistake of the pupil public at large, widely found in the area under investigation and it seems to have its influence on the pupils in our schools. The reason for this mistake can very well be explained by the laws of Association - The laws of 'Primacy' and the law of Frequency'. According to the law of primacy, "First impressions and associations tend to persist longest" and according to the law of frequency, "The more frequently an impression is made or an association is formed, the more permanent is the retention and the easier the reproduction."*

Question No. 5 : Ability to use apt exclamations: The percentage of correct responses in this question is 26.2 in Std. VII, 60 in Std. IX, and 79 in Std. XI. These figures show that the ability to use apt exclamations is quite poor in Std. VII; and it fairly increases in Std. IX and XI. Really speaking, exclamations are sudden out-bursts of emotions and there is universality in the modes of expressing them; hence the expressions are set ones. Incorrect usage in this respect shows that there is a tendency on the part of the writer to give less value

* Experimental Psychology (1937) - Collins and Drever - P.214.

to what is to be expressed, and makes the reader feel that the writer is not only lacking in correct expression but also in culture. We often see how people create a bad impression about themselves by using incorrect expressions like ~~-अभिनेटन~~ for ~~-अभिनय~~, ~~अरेरे~~ for ~~-अरे~~! etc. We also find that ordinarily there is a general feeling of neglect towards correct expression of emotions and feelings and this has an undesirable effect on our school children; they are never encouraged to observe precision. Detailed analysis of the pupils' responses to this question will make the point clear.

Std.	Percentage of Incorrect responses to the sub-questions:				
	1	2	3	4	5
VII	66	70	63	67	61
IX	32	35	26	32	25
XI	16	19	13	14	11

The percentage of incorrect responses is decreasing by about 50% with each higher stage, in the case of each sub-question. This makes it clear that, with wider experience and extensive reading the percentage of those giving incorrect responses diminishes. The highest percentage of incorrect responses in all the classes is in the case of 2nd sub-question, because the incident given therein is beyond common experience, but the remaining incidents are from pupils' common experience; however, pupils of std. VII have failed to give satisfactory answers to any of them. The following representative incorrect responses will show the nature of mistakes made by our pupils. Most of the pupils while answering sub-question No.1, instead

of giving exclamations like अरेच्या!---वाहवा!---छान!------ etc. to indicate joy or surprise, have used exclamations like च्च्च्, अरेरे!, वाईट झालें.---------etc. Wrong responses of the following nature were also received:

मुले आनंदांत असतात, मुलांना वाईट वाटलें, आम्हाला आनंद होतो, मास्तरनी शाबासकी घेतली, मुले ओरडतात, मी उद्या शाळेत जाणें, सुट्टी वाया न जाऊं देण्याची खबरदारी घ्यावी, चला रे चला, अभ्यास करूं नये, एकदम आनंद आनंद होतो, मुलांनी सँपिंग केलें, तो मुलगा वारला.---काय झाला आहे ही.----------

In answering 2nd sub-question the responses are shocking; instead of writing वा! छान! पकडा! चोर, चोर!-------they write -मी चोरी वगैरे नव्हतों, दुसऱ्याचा दुसऱ्यावर आरोप करतो, चोरट्या कावळ्याला धक्का बसला, त्याच्या हातांत बेडी घातली, अरेरे! घालवला, च्च्च् कुत्रे बेड्या घालून सोडले, कावळा मुद्दाम असतो, घरभाडे काढा, दिवाळी आनंद होईल, आपण देतों ते बरोबर घेतले नाहीं त्यास दुःख झाले---अशी वाटतें.---etc. In answering the 3rd of the sub-questions the pupils were expected to give the following answers: --अरेरे!-----च्च्च्च्!---etc. The following are some of the wrong responses to the sub-question No. 3: खेळणारा वाईट, त्याचें मन रडू झालें, वाईट वाटलें, मुकास लागला, नदींत पडला, तोंड कसें, अगदी चिमणी सारखे होते---etc. ---------- In replying to sub-question No.4 pupils were expected to give the following exclamations हुश्श! सुटलों! बरं झालं! ----------etc. but a majority of pupils answered the following wrong responses: मी पास होईन की नाहीं असें वाटलें, मुले हसत असतात, मुलांची छाती धडधडते, मनाला धास्ती लागली, अरे बापरे मेलो! In connection with the last sub-question, the pupils were expected to write हच्---हड्---मग आई ग------etc. but even in the case of this simple question they have given wrong answers of the following nature भीती वाटून पळून जातो, आपण काहीतें मारतो, भिकनगार होतों,

त्याने मारडा मोरड केली, सक्रो की पक्रो होते ---- etc. ----
however on the whole, this sub-question was received well by all the three standards. A close study of the types of the above-quoted wrong responses will make it vivid that pupils have not been able to give precise answers. They have more or less described the actions associated with the emotions instead of giving the apt exclamations e.g. मी उडया मारीत घरी जातो, मी एकदम उडी मारली, स्टेपिंग केले, कोलांटया मारते etc. This might be due to the fact that a strong emotion is generally accompanied by a definite physical action. Any-way the percentages of correct and incorrect responses throw light on the fact that training in the use of apt exclamations has been considerably neglected in the lower classes, where according to modern psychologists "with little children expression and emotion seem more closely linked than with adults."* The sex-wise analysis of the responses shows that girls are more efficient in using apt exclamations because they are more emotional and careful in expressing their emotions and feelings.

Question No.6 : Ability to use appropriate collective nouns:-
The percentage of correct responses shows that the ability of pupils in Std. VII is fairly good and it steadily grows in the higher classes because the percentage of correct responses in Std. VII is 61.2, in Std. IX 71.8 and 79.5 in Std. XI. In considera tion of simple nature of this question the performance of the pupils in IX and XI also appears to be unsatisfactory, this is due to lack of precision. Extensive and intensive reading of books and insistence on accuracy of expression by teachers should

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* Modern Psychology and Education - Stuart, Oakden -P.109.

have really helped the growth of this ability to a greater extent, but the facts appear to be otherwise. Therefore it can be safely concluded that there is something wrong with our teaching process. Girls have shown themselves well off even in this respect, because they naturally care more for precision. It is very interesting to study the detailed analysis of responses to the sub-questions. The following table gives percentage of incorrect responses to each of the sub-questions:

Std.	Percentage of incorrect responses to the sub-questions:				
	1	2	3	4	5
VII	41	7	50	31	57
IX	19	3.09	46	13	50
XI	16	3.02	32	10	33

The percentage of incorrect responses decreases with the next higher class in the case of each of the sub-questions. This shows how the ability of using the appropriate collective noun increases in the higher classes. The second of the sub-questions was found to be the easiest by all the three classes because the collective noun ~~कळप~~ is too common and perhaps the only word closely associated with ~~मेंढ्या~~ Even the mistakes made by the pupils were mostly on account of lack of precision and not on account of misleading or wrong associations, e.g. among the wrong responses the words ~~जमाव, घोळका~~ and ~~थवा~~ were prominently seen. On the contrary in respect of sub-question 1 though the collective noun ~~मोळी~~ is equally familiar to pupils in all the three classes, ~~but~~ some of the wrong responses were of the following nature: instead of writing ~~(लाकडाची) मोळी~~ they have written ~~(लाकडाची) वखार, ओंडकी, रवेकणी, पेटी, गाडी, फर्निचर~~ etc.

Indiscriminate use of the following collective nouns was also the cause of a bulk of wrong responses e.g. (लाकडांचा) पुरचुंडी, रास, ढीग ---------- etc. It is surprising that these responses occurred even in the XI class. The word मोळी was written as मुळी by a large number of pupils in Std. VII. The percentage of incorrect responses to sub-question No. 3 is a clear proof of the fact that half the number of pupils in VII and IX class could not use the appropriate collective noun घोस (द्राक्षांचा), the knowledge of which would have enabled them to answer the question correctly, and in the case of XI class pupils hardly 2/3 of the pupils could give correct responses to this sub-question. Most of the mistakes in this respect were due to the familiar and constant association of पेला and केळ with द्राक्षे. Wrong use of the following collective nouns: घड, झुपका, गुच्छा also contributed to the number of wrong responses. So far as the 4th sub-question is concerned, it was not found to be beyond the means of pupils of all the three classes. Most of the wrong responses were : (चोरांची) गर्दी, गट ---- etc. These occurred on account of the lack of precision, but the following responses (चोरांची) गुहा, आळी, आळमंडळी, चोरी, जागा --etc. seem to have their origin in stories like the story of 'Alibaba and the forty thieves' because "experiences which are contiguous to one another remain associated together and it is very difficult to break them". The last of the sub-questions was found to be more tough to the pupils of Std. VII and IX, because more than 50% of the pupils could not respond to it correctly. Even in the XI, nearly 1/3 of the pupils gave wrong responses to this question. Really speaking this question was quite common, yet only on account of lack of precision pupils could not answer it correctly.

The following are the most representative of the wrong responses पक्ष्यंच्या मेळावा, जमाव, समूह, घोळका, पुंजका, गट, समुदाय etc. These wrong responses clearly indicate that pupils of all the three classes know these collective nouns but they can-not use them precisely. Some of the responses (पक्ष्यांचा)मावाज, ---- किलबिलाट, चिवचिवाट- etc. were due to the wider association of pupils with these sounds and sights.

Question No. 7: Ability to complete incomplete sentences:

Responses to this question show that pupils are well off in this respect. In Std. VII the percentage of correct responses is 63.6 in IX 82.3 and in XI 88.8. The figures show that there is a steady rise in the ability in the higher classes; however when we take into consideration the easy nature of the question and the years spent in studying the Mother-tongue, the performance does not appear to be so satisfactory. In Std. VII nearly half the number is unable to construct correct sentences, in IX and XI nearly 1/3 of the pupils have been unable to answer the question correctly. It will be useful to study the detailed analysis of incorrect responses to each of the sub-questions.

Std.	Percentage of Incorrect Responses to each of the sub-questio				
	1	2	3	4	5
VII N	18	14	13	44	34
IX	12	10	11	18	16
XI	4	7	8	8	12

The figures in the table given above, show that the percentage of incorrect responses falls down with the next higher stage in the case of all the sub-questions. In all the three classes sub-questions 4 and 5 were found to be comparatively difficult. Most

of the mistakes in connection with this question were of the following nature. In completing the first sentence the following bad constructions were come across in all the three classes e.g. तुला पास व्हावयाचें असेल तर, तुम्ही नापास झाला, तूं प्रयत्न केला असेल पण, प्रयत्नशील झाला, धावरून गेला, पराभूत झाला, झाणरवी पुन्हा, पास होण्याचा, चोगल्या तऱ्हेने, नापास झाला म्हणून, मरे अनेक वक्त, पुन्हा जास्त, कर्तव्य करून, (तरी फिरून यत्न कर).--- The nature of these mistakes shows pupils' ignorance of grammatical constructions. Though on a small scale, such mistakes were disgraceful to the pupils of IX and XI. These mistakes were in abundance in VII Std. It seems that young pupils fail to keep to the sequence of sense, tense and other rules of sentence construction. The following were some of the typically untoward responses to the sub-question No. 2 : माझ्याकडे ते रागावले, ते माझ्यावरी आले, त्याने मला रागावला, तो त्यरी मला मारला, त्याने जरी मला मारले, (पण मी त्याच्याशी भांडलो नाही). These mistakes also show that pupils are ignorant of correct grammatical constructions. In the case of the 3rd sub-question, some of the mistakes were also of the same nature e.g. सुरवाने ---- संसार केला आहे, चोगल्या रीतीने वगा त्यास, आपण धान्य पिकवीतु, (तर जीवन सुरवद होईल.)------ On the whole, response to this question was quite satisfactory. The following responses were typically good: सचोटीने व औदार्याने वागलो, प्रत्येक जण आपली कर्तव्ये करील, एकोप्याने वागलो, मनुष्य समाधानी असेल, परोपकार करशील, निष्पापजीवन असेल, कष्ट कराल, जर तू प्रेमाने वागशील, जीवनाकडे हसत खेळत पाहिले (तर जीवन सुरवद होईल).---------- These are not only examples of good constructions but also of speech-units which are helpful in reading the pupils' minds. They are befitting the adolescents who look upon this world as a suitable place of

cherishing social ideals, "The adolescent strives, consciously or sub-consciously to group his new impulses round definite aims and ideals, and acquire fresh interests in the broader aspects of life."* In respect of the 4th sub-question the mistakes of faulty sentence construction were the main cause of the increased number of wrong responses in all the three classes, e.g. त्याचे-- तोंड गरीबरून आले; दुःख फार आले म्हणून, अति आनंद, दुःख का आला, तो आजारी म्हणून, (की त्याला अधिक बोलवेना). ------ Failure to use the proper connective --दुःखका- की- के-- was thus the main cause of the wrong responses. In connection with the last of the sub-questions the main cause of wrong responses was that most of the pupils failed to observe the sequence of thought or meaning. Most of them could not complete this sentence with a meaningful and suitable clause. Most of the wrong responses were of the following nature: त्याची फार मिळकत नाही, तो दुसऱ्याच्या उपयोगी पडत नाही, गरजेंत संपत्ति होती, ढेंगडा आहे (म्हणून त्याला स्वतःच्या मिळकतीवर जगणें प्राप्त आहे) Girls have, however, shown that they are much advanced in this ability also.

Question No.8: Ability to use suitable similies: The percentage of correct responses in VII is 68.7, in IX 79.8 and in XI 83.5. These figures show that pupils in all the three classes show a better knowledge in this respect. From the sex-wise analysis of the responses it is clear that girls are distinctly superior to boys in this ability, in all the three classes. Detailed analysis of the wrong responses to each of the sub-questions is helpful in clarifying some more points in this connection. The following table gives a detailed analysis of the wrong

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* Educational Psychology - Charles Fox - P. 365.

responses to each of the sub-questions.

Std.	Percentage of wrong responses to each of the sub-questions				
	1	2	3	4	5
VII	12	12	23	12	64
IX	9	9	15	7	36
XI	9	8	9	4	18

The percentage of incorrect responses steadily decreases in Std. IX and XI in the case of all the sub-questions. The last of the sub-questions commands the highest percentage of wrong responses in all the three classes; next to it stands the 3rd of the sub-questions, however, the percentage is considerably low even in this question. The objects of comparison required to be used were mostly concrete, hence it was rather an easy task; besides, "it is universally believed that the imagery of young children is more vivid than that of adults."* The nature of the following responses will make the point still more clear. Some of the following responses are inappropriate, in-accurate or in other words wrong; yet they show what glamour children have to make their descriptions rich and colourful. They compare (संत्रारणारे विमान) with (चमचमाणारा चंद्र, तारका, परणी; (देवाचे डोळे) with तेजस्वी, सूर्य, चंद्र, कुत्र्याचे डोळे, बदक, उमललेले फूल; (मरतबदणारे डोळे) with देव, परी; (निर्दय मनुष्य) with वाघ, सिंह, बेरड. If the right kind of guidance is given children will learn to use forceful and bright comparisons as a powerful instrument, Hence Mr. Rober Finch rightly says, "It is the take of the teacher of

* Educational Psychology - Charles Fox - P.104.

composition to build upon this ground work, to teach children to choose their figures of speech deliberately and carefully."* The above quoted responses also indicate that children possess an unsystematized aesthetic sense because, "the feeling and emotion involved in the application of beauty, the beauty whether of art or nature, are distinguished as aesthetic"@. Most of the illuminating responses quoted above were come across in the VII std. and in the higher classes the number of such responses decreased rapidly. According to Mary Sturt and E.C. Oakden, "this exuberance of imagination is usually checked as the child grows older and efforts are then made to cultivate a tamer kind that shall be useful in composition lessons and not betray the owner into gross mis-statements of facts."+

Question No. 9 : Ability to express one's feelings: The percentage of correct responses to this question in all the three classes is absolutely discouraging. In Std. VII it is 45.1, IX-47, XI-57.6. This shows that a majority of our pupils, practically more than half of them are lacking in this aspect of expression. They cannot express their feelings unmistakably. Sexwise analysis of the responses shows that girls and boys do not materially differ in this respect in Std. VII, but gradually there grows a wide difference and in the XI class, girls prove themselves to be decidedly superior to boys in the art of expression of their feelings. Detailed analysis of the wrong responses to this question will also make some more points clear. The following table gives analysis of the wrong responses to each of the sub-questions.

@ The Energies of Men - William Mc-Dougall - P.163.
+ Modern Psychology and Education - Sturt and Oakden -P.198.
* How to Teach [illegible] English, Vol.II- Robert Finch -P.43.

Std.	Percentages of wrong responses to the sub-questions:				
	1	2	3	4	5
VII	44	53	54	51	48
IX	43	52	49	50	46
XI	40	36	30	43	35

The table shows that the percentages of wrong responses to all the sub-questions are practically the same in VII and IX, whereas the percentage in Std. XI falls down to a considerable extent. These figures clearly indicate that pupils in Std. IX do not show satisfactory progress, whereas pupils in Std. XI show considerable progress in using appropriate words to express different feelings. The nature of the following responses will show what type of errors are committed by our pupils in answering this question e.g. while answering the first of the sub-questions, (मे घरांत एकटेच असतांना) -, they write: घुबड, मुलांच्या वाटले, पळून जावें वाटलें, निरनिराळ्या प्रकारचे विचार मनांत येतात, चोर घुबडांत काय? काळ्या जबड्यांत पडल्या सारखें वाटलें ---. such responses clearly indicate that though the idea of the particular feeling is familiar to them they cannot express that feeling precisely as -भीती वाटते---. In answering the 2nd sub-question (झेंबडणे वरबटलेले मूल पाहून) ------, most of them give wrong responses of the following nature: -राहे की नाही, झेंबडू पुसावा, आईला पुसणेस सांगू, याला स्वच्छ धुवावें, घेऊं नये सारखे वाटते, साप आहे बाप असे वाटतात? याची आई आहे का कोण असे? These responses express the writers' dislike for the dirty child but they are unable to use the exact term -किळस- to express their feeling of dislike or distaste effectively. Instead they express their thoughts

suggested by the stimulus. In the case of the 3rd sub-question most of the mistakes were due to wrong choice of words, e.g. most of them have written (प्रश्नाचा-पोकळार्थी वृत्ति पाहून) आनंद होतो, द्वेष वाटतो, स्वर्गी आहे, अथांशी आहे, कान वाटले, घाण वाटले, कपटी आहे. These mistakes were found in all the three classes. It has so happened because pupils must have been unable to decide the nature of their feeling, hence it is the duty of the teacher of the Mother-tongue to train his pupils to feel aright and to express their feeling accurately. In answering the fourth question (मुलाला-वर लिहिले दिसू लागतांच), most of the pupils have given the following responses: (लिहिणाऱ्या परिचयाचे त्या प्रमाणे दिसले, लिहिणाऱ्याचे वाटले, लेख दिसायला जातात, पानुन्या बेराची आठवण) Actions or ideas associated with the stimulus had a dominating influence on the minds of the pupils; hence responses of the above nature were predominant, and they were common in all the classes. In the last of the sub-questions again, most of the pupils described the actions or thoughts suggested to them by the stimulus instead of giving the exact name of the feeling which was the main cause of the actions e.g. (प्रश्नाचा-पोकळ उपासमार-चालले ली पाहून) कोणी तरी धावावे असे वाटले, हाका मारत धावे, काय हे दारिद्र्य, परमेश्वर निर्दय झाला, माझा सारखा ——— तडफडतो ——— etc.

Question No. 10 : Ability to use Idiomatic Expressions:

Class-wise analysis of the responses shows that the percentage of correct responses is only 39.2 in Std. VII. It is worth noting that the percentage of Incorrect responses is 38 and that of Blank responses is 22.9 in this class. These figures emphatically prove that pupils of Std. VII are absolutely weak in the ability to use idiomatic expressions. In Std. IX 60.9 percent responses are correct, 27.4 percent responses are

incorrect and the percentage of blank responses comes to 11.7 . These figures suggest that a considerable progress is shown in Std. IX. The percentage of correct responses is practically doubled and the percentages of Incorrect and Blank responses have fallen down inversely in the same proportion. In Std. XI pupils have shown very little progress. The percentage of correct responses is 69.7, the percentage of Incorrect responses is 16.2, and that of the Blank responses is 14.1 in this standard. It is noteworthy that the percentage of Blank responses is highest in Std. VII, yet it is below 25, i.e. 22.9. This shows that the test was not beyond the reach of pupils even of Std.VII. The idiomatic expressions required to be used are quite common and they are come across in every-day conversation; so the number of incorrect and blank responses should not be so high even in Std. VII and the percentage of correct responses should be higher still in Std. XI. Hence it can be safely concluded that either pupils' attention to the idiomatic expressions is not properly focused or they are rarely given opportunities to use them. Sex-wise analysis of the responses to this question shows that there is very little difference in the abilities of girls and boys in Std. VII; however, girls widely differ from boys in this respect in Std. IX and XI. Girls have proved themselves to be decidedly superior to boys in the ability of using idiomatic expressions. This might be due to the fact that girls and women are naturally more inclined to use idiomatic expressions in their conversation and as such, girls' attention is automatically drawn to them quite frequently. So the credit of girls' superiority in this respect, can be unhesitatingly attributed to the kitchen. Detailed analysis of the pupils' performance will enable us to study the problem from some more view points. The table given below shows

the percentage of wrong responses to each of the sub-questions:

Std.	Percentage of wrong responses to each of the sub-questions				
	1	2	3	4	5
VII	31	30	42	39	40
IX	22	26	24	26	24
XI	14	10	17	16	21

The percentages of wrong responses are highest in Std. VII in the case of all the sub-questions and they gradually decrease in IX and XI. Pupils of all the classes found the first two of the sub-questions comparatively easier or more familiar than the rest of the sub-questions. Most of the wrong responses to the first question were of the nature of the responses given below: घटघटपाणी पिणें, पाणी सुरवघेणें, झरझर पाणी पिणें, पाणी स्वच्छ हेवावें, पाणी उपयोगात आणणें, गार पाणी, पाणी ढोसणें, पाणी-घुणें, पाणी म्हणजे जीवन, पाणी म्हाळावाचविलें, पाणी,तृण करणें. All but the last one describe the uses of water or actions and thoughts constantly associated with water. The last one which was largely found especially in IX and XI was due to the pupils' ignorance of the expression, wherein पाणी(णि) means hand. In answering sub-question No. 2, the following wrong responses were generally found हातानें काम करणें,हातानें पाणीदेणें, हातानें घास घेसो,मारामारिकरणें, हातानें मारणें. These responses mostly describe the use of hand or in other words actions associated with hands. Some of the pupils have given —हताश होणें— This was again due to the pupils' ignerance of the expression. This mostly occurred in the responses of XI class pupils. In answering the 3rd of the sub-questions, a large number of pupils both of higher and lower classes give the following wrong responses नाकानें घास घेणें,नक्टें नाक,नाकानें उच्छ्वास बाहेर सोडणें,नाक स्वच्छ करणें,

नाक शिंकरणें, नाक असणें, नाकारणें. These responses mostly describe the functions of nose or some other actions related to nose. In the case of the wrong responses to the 4th sub-question the same remark holds good e.g. कानांनी पेकणें, कान दुरवणें, कान-बधिर होणें, कान चोखणें, कान पुसणें etc. The Sanskrit word कर्ण for कान was also responsible for some of the wrong responses. Many pupils gave by way of responses तेलकर्ण and गजकर्ण. In answering the last of the sub-questions the following wrong responses were generally met with पदर झोटणें, पदर फाडणें, पदर सावरणें, पदरघरून झोरणें, पदरपतंगा प्रमाणें उडतो, पदरानें पुसणें, पदर डोक्यावर घेणें, etc. These responses also describe actions associated with पदर. The percentage of wrong responses was considerably high in all the classes in the case of the last sub-question, however, because the idiomatic expressions based on पदर are mostly used by ladies and girls; hence girls who have decidedly given better response to this question. In connection with responses to all the sub-questions many of the mistakes were due to inaccuracy in expressions e.g. हात घेणें, कान-उघडीक करणें, कान लांब करणें, पदर खुपसणें, पाणी मुरविणें, हात-लांबविणें, नाक घाईकरणें, कान चोखणें, पाणी सुख घेणें, पाण्यांत पाकणें, कान मुरडणें, etc. Such mistakes largely occur due to blendings of two or more different forms of idiomatic expressions; hence Mr. Jespersen rightly asserts, "learning a language implies among other things learning what you may not say in the language, even though, no reasonable ground can be given for the prohibition."* Attempts to explain some of the idiomatic expressions instead of giving the expressions required was also one of the causes of wrong responses, but this of course, occurred to a small extent in the

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* The Language - Its Nature, Development and Origin -Otto Jespersen -P. 139.

higher classes. Some of the pupils gave proverbs instead of idiomatic expressions e.g. ज्याच्या हाती ससा तो पारधी, पदरी पडले पवित्र झाले, तान्ह्या बोबणाला मारसा कशाला? बकी तो कानपिकी, नाक्यापेक्षा मोती जड, पालथ्या घागरीवर पाणी etc.

If we consider the nature of the mistakes we can realize that they were mainly due to the ignorance of the idiomatic expressions on the part of the pupils and nextly due to the inaccurate use of the expressions known to them.

Question No. 11: Ability to give Synonyms : In considering the responses to this question it will be useful to make a more detailed analysis of the responses; so in addition to the class-wise analysis, the following table gives percentages of Incorrect, Correct and Blank responses in each class is given below:-

Std.	Percentage of Responses		
	Incorrect	Correct	Blank
VII	35.6	42.6	21.8
IX	22.3	65.5	12.2
XI	11.3	76.8	11.9

It is visible from the table that the percentages of Incorrect and Blank responses are highest in Std. VII and they gradually decrease in Std. IX and XI. It is noteworthy that even the highest percentage of Blank responses is 21.8, hence the question is not beyond the reach of the pupils of Std. VII also. So far as the correct responses in Std. VII are concerned only 42.6 percent responses are correct and 35.6 percent responses are incorrect. These figures clearly indicate that the ability of giving synonyms is rather poor in Std. VII. In Std. IX, 65.5 percent responses are correct, thus there is a considerable rise in the percentage

of correct responses. In Std. XI, the percentage of correct responses is 76.8 and as such 3/4 of the responses are correct. These figures also show that after IX, pupils have not shown appreciable progress. From these figures, it can be safely concluded that the ability of using synonyms is poor in Std. VII, fair in Std. IX and fairly good in Std. XI. On considering the sex-wise analysis of the responses to this question, it will be clear that girls have shown themselves to be distinctly superior to boys in all the three classes. Both in the case of Boys and girls pupils of Std.IX , show better progress over the pupils of Std.VII ; this is due to the fact that pupils in Std.IX are in touch with Sanskrit and as such, they can give synonyms with ease. The synonyms expected by way of responses to this question were quite common and pupils of Std. VII also could have given them but the fact is otherwise. This shows that the span of pupils' vocabulary is rather narrow. Detailed analysis of incorrect responses will reveal some more information in this respect. The following table gives a detailed analysis of incorrect responses to each of the sub-questions.-

Std.	Percentage of Incorrect responses to each of the sub-questions				
	1	2	3	4	5
VII	37	41	45	38	26
IX	23	21	22	23	24
XI	10	13	11	12	6

The table shows that the first four of the sub-questions were found to be equally difficult by the pupils of Std. VII and the last question was the easiest of all the sub-questions. In Std. IX the percentage of incorrect responses has considerably fallen in the

ase of the first of four of the sub-questions, hence it is clear hat pupils of Std. IX did not find the same difficulty in giving ynonyms, as the pupils of Std. VII did. There is one more remarkble point about the pupils of Std.IX; they find all the sub-questions equally difficult. In Std. XI the percentage of incorrect esponses is quite low and pupils of this class find the last sub uestion to be the easiest. The nature of the wrong responses eserves careful attention, because it will enable us to minimize he percentages of incorrect and blank responses. In answering the irst of the sub-questions the following wrong or inappropriate esponses were generally come across e.g. अटक, अमर, ढग, अनंत, क्षितिज, प्रकाश, विकास, काळे, निळे, चांदण्या, मेघ, पातळ, स्वर्ग, निरभ्र, स्वच्छ, रंग, पाऊस येण्यापूर्वी, गडगडते. The nature of the responses quoted above clearly indicates that deas or adjectives invariably associated with the 'sky' are given nstead of giving the synonyms. In answering the second of the subquestions the following responses were mainly seen अथांग, विशाल, विराट, जलाशय, जलसमूह, महासागर, उपसागर, तुफान, मन्थन, खवळलेला, खोल, खवळलेला, गंगा, अफाट, शीलत etc. The above remark holds equally good in this case also. In answering this question the pupils seem to have been greatly influenced by the vastness of the sea. In the case of the third of the sub-questions the following were some of the wrong responses गरुड, तारका, काडीपेटीतील, दिव्याची वीज, चकाकते, प्रकाश, तेज, इलेक्ट्रिक, चमक, चकमक, कोट, लकाकणारी, अग्नि, ठिणगी, आग, काडीमाचा, चपक, शास्त्रज्ञ, समदानि, etc. These responses indicate that pupils had no exact idea of a synonym. In the case of the fourth sub-question it was quite different, want of power of discrimination and inability on the part of the pupils to know shades of meanings were chiefly responsible for incorrect answers to this question e.g. प्रियकर, जिवलग, सावीदार, [illegible]

Some of the responses were like ---etc. It is obvious that most of them gave adjectives describing a 'friend' instead of giving synonyms to a 'friend'. Inability to distinguish words according to minute shades of meanings was however, the main cause of the bulk of wrong responses, and the last of the sub-questions was also not an exception to it. The following were most of the wrong responses to the last of the sub-questions: etc. These responses have once again shown that our pupils are badly lacking in precision. An average pupil in IX and XI is expected to know all the synonyms expected by way of correct responses to this question, but actually it is not so. This is because he might be even knowing these words, but he is unable to use them accurately. This can be well explained in the words of Otto Jespersen. According to him, "the passive or receptive knowledge goes far beyond the active or productive."* So it is not the mere size of the vocabulary but the intelligent use of it, which is the sure test of pupils' linguistic ability.

Question No. 12 :Ability to construct sentences and organise them in a short paragraph on an imaginative theme of a simple nature: The class-wise analysis of the pupils' responses to this question is given under four heads - A, B, C and Blank, wherein under 'A' all the good responses are collected, under 'B' all the fair responses are grouped and under 'C' all the poor responses have been gathered. If we consider both the good and fair responses together, we find that only 18.5 percent of the responses are good or satisfactory in Std. VII, 32.2 in Std. II and 44.2 in Std. XI. These figures clearly-

* Language - Its Nature, Development, and Origin - Otto Jespersen - P.123.

indicate that pupils in our secondary schools are quite weak in this respect. If we consider the sex-wise analysis of the responses we find that girls are distinctly superior to boys even in this respect. This difference is bound to be there because by nature"boys are slovenly in their constructions, whereas girls, on the other hand, as a rule are tidy and good finish gives them aesthetic satisfaction."* Mr. Charles Fox makes the above remark while dealing with the emotional development of child-hood, but the actual performance of our high school pupils shows that the remark holds good even in the case of adolescents.

In the case of this question a mere comparison of the percentages of good, poor and blank responses will not give the readers an exact idea of the quality of the pupils' performance ; hence a few samples of complete answers to this question have been given on the next page, which will be helpful in diagnosing the qualitative aspect of the pupils' composition ability. In the first place all the 'A'⊛ grade samples have been given and then all the 'C'ⓐ grade samples have been placed. They have been arranged class-wise.

If all the A-grade responses are carefully studied, it will be found that there is a gradual rise in the ability of writing a paragraph. The answers also indicate that imagination works well and composition grows richer on account of idiomatic and precise expression in the higher classes. The percentage of A-grade responses is however, quite low in all the three classes and as such the average composition ability of all the three classes is absolutely disappointing. The A-grade responses indicate how well pupils of different classes can possibly write on one and the same theme; but the 'C'

(Continued on Page-121)

* Educational Psychology - Charles Fox - P.341.

⊛ Please vide Pages 14, 122 for A-grade Samples.

ⓐ Please vide Pages 123, 124 for C-grade Samples.

Samples of A-Grade Responses to Question No.12.

शिक्षक ७ वी.

(१) अरे, कितका वेळ मी ज्या लाह्याकरिता धडपडलो ते साधा ओंकदाचे दिसले ! आता आपली या लाह्यांनें चांगलीच चंगळ होणार ! आता हा सुंदीर पकडून ठार करून ओंकदांचा आपल्या घरांत नेला. कीं दुपारपर्यंत कांहीं लाह्याकरिता धडपडावयास नको ! अरेच्या, चांगलाच गलेलठ्ठ आहे कीं हा बलभंटजी ! आसपास कोठेही ओंकही ओळ नाहीं ! चला, आता याचा चांगलाच समाचार घेतोंया ।. (२) अहाहा कसा लठ्ठ सुंदीर आहे. पकडतो ओठमाला व चट्टामट्टा करतो. आरे पळून चालला कीं जातोस कुठे ! हा पकडला आता कोळशात बसन साक्कास खाऊ या. (३) मांजराला वाटते आज आपले दैव बुघडले, मांजराला वाटते आज शिकार चांगली आली, आपण त्याला चांगले रोळवून खेळवून मारूं. मग आपण त्याला ओंकाला काकडीप्रमाणें कराकरा खाऊं. किती कोवळा व लुसलुशीत आहे. (४) चांगली भूक लागली होती लाभेशिकार मिळाली. केव्हां ओंकदां खाशिन असं झालयं. ओंकदां मेल्याचा नायनाट करीन असं झालयं. काय आनंद झालाय म्हणून सांगू ! (५) मी जर देवासारखा - असतोतर मी माझ्या हातास आज्ञा केली असती कीं हातानो हात लांब हो आणि ती गोड व सुंदर फळांनी भरलेली करंडी खाली आण. मग माझे हात लांब झाले असते व हातानीं करंडी खाली आणली असती मग मी हातास आज्ञा केली असती कीं पुर्वि सारखा हो. मग माझे हात पुर्विसारखे झाले असते व मी आनंदानें मुलया भारित फळे खाल्ली असती. (६) ती करंडी मला मिळाली तर काय मौज होईल. मी मावाला चिडवीन. बहिणीला हुकटुक करीन. शेवटी मात्र थोडी मावाला व थोडी बहिणीला देऊन बुरलेली फळे खाऊन टाकीन.

शिक्षक ९ वी.

(१) मला नाहींतरी भूक लागलीच होती, बरी सांपडली आयती शिकार. आता माला पकडलेंच पाहिजे. नाहींतर सगळीच फजिती व्हायची. सुंदीर हें गणपतीचे वाहन आहे. व गणपतिला विघ्नेचे आगर समजतात. तेव्हां सुंदराला पण थोडी तरी अक्कल असेलच. तिचा उपयोग करून तो आपल्याहातावर तुरी देईल. चला ! पकडलेंच पाहिजे भूक पण लागलीच आहे. (२) ओहो! आपणाला सुंदर खाऊ मिळणार तर ! कीतीवेळ झाला टपून बसलेंय पण ओंकाचा बिळाबाहेर येईल तर शपथ. बाकी हे हो खरेंच आहे म्हणा कुणाला जीव प्यारा नाहीं. हो म्हणूनच माझा जीव वांचविण्यासाठीं मी माला मारणार. असा मारतो आणि

मग --- गंमतच. बैला बिचारा मेला - - - मर म्हणावे मागल्या जन्मीच्या पापांची फळें. (३) अरेच्या तो पहा सुंदीर. आज चंगळ आहे हं ! चांगला गुबगुबीत दिसतोय. तोंडाला अगदी पाणी सुटले आहे. पण कसा बरें पकडावा हयाला? (४) हं। आज सापडलं पहा हे चिटुकलं. किती दिवस पाहिजे होतं आपल्याला तें! आतां दाखवतो मिंगा मुसता. चार दिवस झाले पोटांत कावळें ओरडूं लागलेत. आतांच चांगली चंगळच चंगळ. माझी पोरं आळें मला. या सुदराला आपलेलं पाहून ओरडील. म्यांव ! म्यांव !! म्यांव।।। (५) नको ती आपल्याला. आपल्या हाताला येत असेल तर ध्यावी नाहीसर ती आपल्याला नको. आपणांजवळ आहें तेच त्या फळांपेक्षां अधिक गोड आहे. जें आपल्याला मिळत नाहीं ते घेण्याची आपण हांवच करुन नये. तरेच स्वर्गांत भारतांतील लोक सुखी होतिल. (६)अहाहा! किती सुंदर आहेत ही फळें ! परंतु झुंबावर ठेवलेली. देवानें मला सुंबी देण्यास हात आखडता का घेतला बरें ! कुणाकडून काढून ध्यावी तर घरीं आहे तरी कोण! सगळीं ब्याल्यानाला - गेलेली. जाऊं द्या ! त्या गोष्टीतल्या कोल्ह्याप्रमाणें मला ही फळें खाजीट आहेत असेंच - म्हटले पाहिजे. दुसरा विलाजच नाहीं.

विषय 11 वी.

(१) किती छान, गुबगुबीत सुंदीर आहे हा ! जाण्यास मिळाला तर माझी किति चंगळ होईल. पण जेता कसा मिळेल ! कारण येत्नाचा लोक मांग्याचा, येत्नेवीण बरीचूता!! तेव्हा चला याजवर झडप घालून माय साध्य करुन. (२) बुतम । काय पण सांपडलाय बेटा। बेतेवरच आलास . आज तीन दिवस झालें, तुझी बेपटी दिसेल तर शपथ! पांच मिनिटांतच मालकसाहेब या खोलीच्या बाहेर जातील. की की मग तुझी घटणी! (३) चांगली आली सुवर्ण संधी ! आतां घेतो त्याला फैलावर. चांगला लांबडा करतों. बरे झालें. चांगली दोन दिवसाची जेवनी झाली. कालपासून उपाशी होतों, शिवाय काल मला चांगला प्रसाद मिळाला. (४) शाब्बास ! आज चंगल आहे म्हणाव्याची सर आज किती रसाळ फळें आहेत ही. पण काय ती सहजासहजी आपल्या हाताला येण्यासारखी नाहीत. काकू बाहेर गेल्यावर जिवाचे रान करुन करंडी खाली काढीन. आणि त्याच्यातील काही फळें चोरुन मनसोक्त खाजीन. (५) अहाहा. काय भरघोस फळे आहेत ही.फारच. छान.ं दोन दिवसाची जेवनी झाली. हीं फळें पिकलेली व चवदार असल्यामुळें तोंडाला पाणी सुटत आहे. ही फळें जणु काही निसर्गानें दिलेली देणगी होय. अहाहा ही जणु मुमासेनें दिलेली मेजवानीच ! (६) वा! फळें सर पिकलेली दिसतात। पण माझें हात कसें पोहोचायचें ! हें. । नकोच।बिचारी माझ्या - दातासाली.चिरडून जातील. माझ्या हया दडपणाहीमुळें कदाचित पोटामध्यें बंड सुध्दा करतील। तो पिकलेला अननस सर माझ्या बघून लालबुंद झालाय। चला खाऊन टेवू या हा नाद!

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Samples of C- Grade Response to Question No. 12.

इयत्ता ७ वी.

(१) झुंबावर ठेवलेले पिकलेल्या फळाचें करंडी पाहून ती आपल्याला मिळाल्यावर फार आनंद होईल असे वाटते ती झुंब असल्या कारणानें आपल्या हाताला येत नाहींत व नंतर ती खटपट करुन मिळते का हे पाहतो नंतर ती नाहीं मीळाली म्हणजे आपणास वाईट वाटते व कोल्या ती फळे चांगली नाहींत असे म्हणतो. (२) आपणाला ती करंडी काढता कशी येईल म्हणून धडपड करुन. पण आजीला सांगून ती काढून घ्यावू. ती आपण किती - खावावी किती गोड असतील फळें. आपण पुष्कळ खावावी म्हणून तोंडाला पाणी सुटते. आजी देत नसेल तर आजीचं वेकाद काम केलन अजीकडून मागूनघ्यावूं. (३) खुप फार लागली आहे. आजी केव्हां बाहेर जाती कोणास ठाऊक. आजीबाहेर गेली म्हणजे जमला. करंडी - खाली काठावयाची फळें खाऊन स्वस्त बसावयाचे हे विचार मनात येतात. (४) ती करंडी आपणाला केव्हां मिळेल त्यात आंबे पीकलेले आहेत की नाहींत आणि ती जर आपणास - खावयाला जर मिळाली तर आपला आनंद गगनांत मावत नाहीं. (५) हि करंडी जर मिळाली तर मला फार आनंद होईल. त्यातील ती फळ पाहून माझ्या तोंडाला पाणी सुटले. पण ति मला मीळत नव्हती. काहींतरि करुन ती मी फळे काढली आणि खाली. (६) आंबट द्राक्षें, बवडयाची पिक्वी, सगळी खाऊन टाकावी.

इयत्ता ९ वी.

(१) झुंदराला पाहिल्यावर माजराला वाटतें त्याला खावावें त्याला वाटतें याला आपण घेऊन आवावें. त्याला वाटतें याला फक्त मारावें. त्याला वाटतें याला फक्त खावावें. त्याला वाटतें याला वेकदम मिळावे. (२) आपण जाऊन त्याला केव्हां धरुन व केव्हां - खावू असे होते. आपण जाऊन वेकदम पकडावें. व त्याचे हालहाल करुन मारावें आपणास येथे झुंदरे आहेत तेथे न्यावें व झुंदीर मिळांत पळाला असता आपणास मिळांत जाता यावे. (३) झुंदराला पाहिल्यावर माजराच्या मनांत खालील प्रमाणें विचार येतील. हा झुंदीर किती मैसल आहे. हा मला खावयास मिळाला तर. आज फार भुकलेली आहें. तो माझ्या तडाख्यांत मिळाला तर मी मटकाचिन व वेवटीं आनंदी होऊन मिघून जाईन. (४) झुंबावर ठेवलेली फळाची करंडी पाहून काहींतरी युक्तीखाली घेऊन ती फळे काढून खावाविशी - वाटतात,असे वाटते. (५) कीती शान आहे शीकार यावा असा पक्षी आता मला हे मिळणार याचे मास कीती चागल असेल. (६) ती करंडी आपल्याला मिळावी. त्यातिल फळे गोड असावित. त्यातील फळे खुप असावित. त्यातील फळे मला आवडणारी असावी. व ती पीकलेली असावि.

Samples of C-grade responses to Q.No.12 (Continued).

कियता ११ वी.

(१)सुंदराला पाहिल्यावर मांजराला फार आनंद होईल. त्या मांजराला वाटेल की हा सुंदीर खावून आपणाला आपले जिव जगता येईल. आपण सुंदीर खावून धष्टपुष्ट - होवूं. त्या सुंदराला आपण निरनिराळे पणाचे खेळ दाखवून खावून मजाकरू. (२) ठेवणाऱ्याचा मूर्खपणा. हेंगू केल्याबद्दल देवाला दोष. लंघाटयांचा हेवा. सुंघ करण्याबद्दल देवाची प्रार्थना. ठेवणाऱ्यांचा असलेला अप्पलपोटेपणा. (३) वा! आज किती मी भाग्यवान ! फारच दिवसांत आज आमचे मित्र भेटले. अलेक्झांडरला आजची मेजवानी मी यापीसुधी मेजावानी होणार नाही. मी माझे पाय न धाजता हळूच पकडून त्याचे भक्ष करणार. माझे तोंडाचे पाणी पळालेले या मित्रानें परत आणले अर्थात मी याला मारणारच. (४) किती छान नि गुबगुबीत सुंदीर हा ! जर मला हा खाद्यास मिळेल तर माझे मथेच्छ भोजन होईल. १५ दिवसांत मला आसला प्राणी खाद्यास मिळाला नाही. त्याला पह करण्यास माझी जीभ नागीनी प्रमाणें वळवळते. पण माझे तितके भाग्य असेल काय ! (५) वा. वा! कीती चांगली शिकार आहे. चांगला छान दिसतोय सुंदीर. शिवाय तो कीती/छान येतो. थांब मीच तुला पकडणार आहे. मी पकडून खाल्ला तर कीती बरें वाटले. शिवाय पोटही लवच भरले. असे म्हणून सुंदीर पहकतो. (६) मी करंडी पाहून मला त्यात काय आहे ! हे पाहण्याची मर्यकर शिच्छा झाली. परंतु फारच सुंघ असल्या-मुळें मला वाजीट वाटलें. परंतु दुसऱ्या क्षणास मी युक्तीनें ती पाहण्याची तरवली आणि माझ्या मनात सारखे विचार येत होते. कि त्यात काय बरें असेल ! त्यातील आपणास मिळेल तर काय होईल ! असेंच प्रश्न डोळ्यापुढें उभे राहील. मी खीडकीवर चढून - पाहण्याची तर चढणार इतक्यांत.

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grade responses are still more useful to the teachers because they give us a clear idea of the lines on which our instruction needs improvement, hence they deserve a closer attention.

The percentage of 'C' grade responses is 72 in Std. VII, 63 in IX and 46 in Std. XI. Thus there is a gradual downfall in the percentage of C-grade responses. On considering the C-grade responses it is found that the mechanics of written expression is the main handicap to the pupils in Std.VII to a great extent and on no small a scale to those in Std.IX and XI. Even in the case of 'A' grade responses, it will be found that the sentence structure is rather loose in Std.VII and it gradually improves in Std.IX and Std. XI. Loose sentence-structure becomes the main feature of all the 'C' grade responses. Pupils also fail to observe sequence of tense. They are invariably negligent of the punctuation marks. Orthographical mistakes are countless. A mere glance at the 'C'-grade responses in all the three classes will convince the readers about it. These mistakes will have to be dealt with at length elsewhere while discussing the entire composition ability of our pupils, hence a mere mention of them will do for the present. Regarding the imaginative aspect of this question, one will find that very few pupils are rich in this aspect; some of them are even unable to place themselves in the imaginary situation and think consistently e.g. in answering this question the following and many more similar responses have been given उंदराला पाहिल्यावर मांजराच्या मनात येणारे विचार ---------(१) चुलीवर असलेले दूध आपण कसे खावे, कुणी तर पाहिले तर मला मारतील काय? ---------(२) बिचारा उंदीर मरण पावेल, मग मी रडेन. ---------(३) मांजराने (उंदरास) पकडले तेव्हा वाटले, अरेरे! काय त्या उंदराची स्थिति! ---------पिंजऱ्या पकडण्या करंडीकडे पाहून कोठे तरी युक्ती करून बाहेर पडले पाहिजे, पण त्या वस्तूंचा काय आहे बरे? असे वाटले.

Such inconsistencies are, of course, mostly found in Std.VII and not in the upper classes. In all the classes pupils have made the mistake of describing the incidents, instead of giving autobiographical treatment to the subject e.g. (1) पिकलेल्या फळांची करंडी पाहून मनाला आनंद झाला. परंतु ती हाताला न येईल अशी हेवली होती. ती करंडी खाली काढण्याचा मी प्रयत्न केला; माझ्या हातांतील फळे पाहून आनंद झाला. इतक्यांत आई बाहेर व तिने माझ्या हातांतील फळांची करंडी काढून घेतली. ---------- (एक विद्यार्थी - इ. ११ वी.)

(2) एक मांजर रक्तबंबाळ झोपेत होते. इतक्यांत त्याला एक उंदीर दिसला. उंदीर आनंदाने पोसे फोडत होता. हे पाहून मांजराला आनंद झाला. ---------- (एक विद्यार्थी - इ. ९ वी.)

This question will be also useful in making the psychological reading of the pupils' minds. The following expressions will give the readers an insight into the pupils' minds e.g. देवाच्या मनांत आपणाला फळे द्यावयाची नाहीत (2) देवाची लीला अगाध आहे. (3) मला सर्व फळे मिळाल्यास देवास देईन. (4) आईला विचारल्याशिवाय खाणार नाही ती चोरी आहे. (5) मांजराला वाटते आज आपणांस देव पावला, दूध चोरावे लागणार नाही. (6) विनती बरे देव झाला आहे. (10) खरोखरच्या ती फळे मज मिळाली नाहीत तर आपले दुर्भाग्य. (6) मांजराला वाटते, दोन दिवसांचे ते उपाशी आहेत. आज आमच्या घरांतील मेजवानीचे आम्हे धनी होतील. ---------- Such expressions were come across quite frequently while going through the responses to this question. They are the expressions befitting to the typical Indian mind. They reflect our pupils' innocent and fatalistic mind. Their reverence to God and Parents is bountiful. The following quotations also throw light on the minds of our pupils. e.g.

मांजराला वाटले, "पेला मिळतोच आहे. शोपायला मग काय तो नको." ----------

It shows the easy going nature of the writer पण जर (फळे) मिळाली तर ती मी माझ्या भावंडांना देईन. (2) ती माझ्या मित्रांनाही देईन. (3) ती फळे मी कोणाला सुद्धा देणार नाही. मी (5) का कोपऱ्यात जाऊन एकटा खाईन. (6) आपले च राज्य, बाबा दाय च्या आंत घरोघरी पोवारा केला पाहिजे. ---------- These and similar other expositions also indicate whether the pupils are selfish or unselfish, whether they are inclined to stealing or otherwise. The following responses rarely occur, yet they are clear indications of low culture e.g. ये थे ही करंजी कशाला देवली? आमच्या घरातील माणसे चांगली आहेत. (2) फळे न मिळाल्यास घरातील कडीवर मी शिव्यांचा भडिमार करीन. (3) पण ही मोठी माणसे फार अप्पल पोटी. (5) फळे खातांना एका कोणी पाहिले तर? शाळाही दोन देऊ. (5) इतके करून एका फळे मिळालीच नाहीत तर? मी तीन चार शिव्या पाडून त्यांतील फळे घेऊन टाकीन. ----------

More observation and experimentation in this direction would be helpful as it would be of vital importance in character-training and civics, but as it is not the main objective of the present work, a broad survey in that direction is attempted above. This will, however, be enough to indicate the general mental makeup of our pupils, whom we are expected to teach written composition. The topic-wise analysis shows that in Std. VII the percentage of pupils attempting question No. 12-a is 47.6, whereas the percentage of pupils attempting question No. 12-b is 43.4, this shows that pupils in Std. VII can become one,more with animals and birds than the pupils of higher classes do. In the higher classes the fact is otherwise, the percentages of pupils attempting question 12-a are 40.6 and 33.8 in IX and XI respectively. In Std. IX 54.8 percent of pupils attempt the question 12-b and in Std. XI the percentage of pupils attempting the same is 56.5. These figures clearly

Final Test No 2 — 127-A

शाळेचें नांव _____

वर्ग _____ तुकडी _____ दिनांक _____

विद्यार्थ्याचें संपूर्ण नांव _____

वय (पूर्ण वर्षें तेवढींच द्या) _____ जात _____

—X—

प्र. १ एखाद्या उदारवृत्तीच्या इसमाचें वर्णन करतांना तो 'कर्णासारखा उदार आहे' असें म्हणतात. याप्रमाणें पौराणिक अगर ऐतिहासिक व्यक्तींच्या योग्य उपमा देऊन खालील व्यक्तींचें एकेका वाक्यांत वर्णन करा.

(१) दुष्ट स्त्री : _____

(२) अत्यंत बुद्धिमान मुलगा : _____

(३) चतुर इसम : _____

(४) दुष्ट इसम : _____

(५) न्याय निष्ठुर इसम : _____

प्र. २ 'शेतकऱ्यानें शेतांत बी पेरलें.' या वाक्यांत 'बी पेरणें' याचा नेहमीचा साधा अर्थ आहे, पण "टिळकांनीं भारतीयांत देशभक्तीचें बी पेरलें" यांत "बी पेरणें" याला आलंकारिक अर्थ आहे. याप्रमाणें खालील शब्दांचा फक्त आलंकारिक उपयोग करून एकेक वाक्य लिहा :

(१) हात टाकणें । _____

(२) गिळकृत करणें : _____

(३) होरपळून निघणें । _____

(४) तडान लागणें । _____

(५) स्पर्श करणें : _____

(६) चित्रकलेपेक्षा लेखनकला श्रेष्ठ आहे।

प्र. ६ खाली दिलेल्या विषयांपैकी तुम्हाला आवडलेल्या एका विषयावर निबंध लिहावयाचा आहे अशी कल्पना करून त्या विषयावरील महत्त्वाच्या मुद्यांचे संचयन करा. मुद्दे द्यावयाचे ते 'प्रस्तावना', 'समारोप' याप्रमाणें मोघम स्वरूपाचे नकोत. त्या विषयावरील तुमचे महत्त्वाचे विचार थोडक्यांत या व शक्यतर खाली दिलेल्या मथळ्यापेक्षा निराळा पण आकर्षक मथळा सुचवा.

(१) तुमचा आवडता शालेय विषय. (२) आदर्श देश सेवक. (३) अपघात.

मथळा। मुद्दे :

प्र. ७ एखादी 'घाडसाची,' 'उपदेशपर' अथवा 'विनोदी गोष्ट' तुम्हांस लिहावयाची आहे अशी कल्पना करा व त्या गोष्टीची रूपरेखा अथवा मुद्दे थोडक्यांत पुढील मोकळ्या जागेंत द्या. गोष्टीचें नांव अथवा मथळा लिहा व गोष्टीच्या प्रकाराचा उल्लेख करा।

मथळा प्रकार

गोष्टीची रूपरेखा:—

प्र. ८ पुढीलपैकी कोणत्याही एका वाक्यातील कल्पना ५/६ वाक्यांत स्पष्ट करणारा एक छोटासा परिच्छेद लिहा :

(१) येरे येरे तळे सांचे. (२) यावला तो सपला.

(३) देशभक्ता प्रासाद बदिशाळा. (४) रात्रीच्या गर्भात उद्याचा असे उषःकाल.

परिच्छेद :

प्र. ९ खालील विषयांपैकी कोणत्याही एका विषयाचे १०/१२ वाक्यांत आकर्षक वर्णन लिहा.—

(१) पावसात सापडलेला एखम. (२) सामना पहावयासाठी झालेली गर्दी.

(३) चंद्र कधीच उगवला नाही तर !

indicate that pupils in the higher classes like to write on imaginary themes which are based on their own personal imaginary experiences. The sex-wise analysis also shows that girls do not materially differ from boys in this respect, they have also shown the same tendencies which boys have shown in all the three classes.

* Test No. 2.

Question No. 1: Ability to use similes for illuminative purpose: The class-wise analysis of the responses to this question shows that the percentage of correct responses is 45.8 in Std.VII, 53.6 in Std. IX and 64.2 in Std. XI. These figures clearly indicate that pupils' ability in this respect is poor in Std.VII, fair in Std. IX and fairer in Std.XI. The sex-wise analysis shows that girls have proved themselves decidedly superior to boys in all the three classes. This is because girls are naturally more inclined to accurate use of the information conserved, whereas boys are by nature negligant about it, hence very little variations could be seen in the girls' responses but they were on a large scale in the boys' performance. The percentage of pupils in Std.XI is not satisfactory, where they should have shown a better performance. From this it appears that they are never used to answer questions of this nature, wherein they have to use the knowledge gained elsewhere or in plain words, it can be said that the principle of correlating other subjects with written composition is generally violated in our schools. The detailed analysis of the pupils' performance will clearly show what sort of mistakes are committed by our pupils. In Std. VII the percentage of blank responses is 2 and as such it can be seen that this question was not found to be beyond their reach by the pupils of this class also, but the percentage of incorrect responses is the highest in this class. (contd on page 130)

* For class-wise & Sex-wise analysis of the responses to all the questions in this test, please refer pages 121 to 127 & 131 to 137.

Table No. 3.

Class-wise Analysis of the Responses to Test No. 2.

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Correct	Blank	Percentage of correct Responses
1	VII	1012	5060	2294	2319	447	45.8
	IX	1047	5235	1975	2809	451	53.6
	XI	919	4595	1287	2980	328	64.2
2	VII	1012	5060	2585	1307	1168	25.8
	IX	1047	5235	1729	2593	913	49.5
	XI	919	4595	789	3241	565	70.5

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 2	No. of Responses obtaining the marks	Percentage of the responses obtaining the marks.
3	VII	1012	3036	0	1898	62.5
				1	594	19.6
				2	228	7.5
				X	316	10.4
	IX	1047	3141	0	1340	42.7
				1	1103	35.1
				2	406	12.9
				X	292	9.3
	XI	919	2757	0	797	~~25.9~~ 29.0
				1	1250	45.3
				2	466	16.9
				X	244	8.8

N.B. X — Blank Responses.

Continued on the next page -

Table No. 3 (Continued).

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Correct	Blank	Percentage of correct responses
4	VII	1012	3036	2524	295	287	7.4
	IX	1047	3141	2497	419	225	13.3
	XI	919	2757	1885	705	167	25.9

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 4	Total No. of responses obtaining the marks	Percentage of the responses obtaining the marks
5	VII	1012	3036	0-1	2273	74.9
				2-3	406	13.4
				4	5	0.1
				X	352	11,6
	IX	1047	3141	0-1	2001	63.7
				2-3	891	28.4
				4	7	0.2
				X	242	7.7
	XI	919	2757	0-1	1251	45.3
				2-3	1330	48.3
				4	56	2.0
				X	120	4.4

Continued on the next page -

Table No. 3 (Continued).

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 4	Responses obtaining the marks	Percentage of the responses obtaining the marks.
6	VII	1012	1012	0-1	358	35.4
				2-3	423	41.8
				4	39	3.9
				X	192	18.9
	IX	1047	1047	0-1	381	36.4
				2-3	447	42.7
				4	33	3.1
				X	186	17.8
	XI	919	919	0-1	231	25.2
				2-3	499	54.3
				4	65	7
				X	124	13.5
7	VII	1012	1012	0-1	363	35.9
				2-3	253	25
				4	22	2.2
				X	374	36.9
	IX	1047	1047	0-1	331	31.6
				2-3	380	36.3
				4	29	2.8
				X	307	29.3
	XI	919	919	0-1	148	16.1
				2-3	445	48.5
				4	91	9.9
				X	235	25.5

Continued on the next page

Table No. 3 (Continued):

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 4	Total No. of responses obtaining the marks	Percentage of the responses obtaining the marks
8	VII	1012	1012	0-1	564	55.7
				2-3	227	22.4
				4	12	1.2
				X	209	20.7
	IX	1047	1047	0-1	475	45.4
				2-3	403	38.5
				4	26	2.5
				X	143	13.6
	XI	919	919	0-1	280	30.5
				2-3	450	48.9
				4	42	4.6
				X	147	16
				Marks obtained out of 10		
9	VII	1012	1012	0	214	21.1
				1-3	454	44.9
				4-5	200	19.8
				6-8	17	1.7
				X	127	12.5
	IX	1047	1047	0	106	10.1
				1-3	539	51.5
				4-5	247	23.7
				6-8	33	3.1
				X	122	11.6
	XI	919	919	0	47	5.1
				1-3	367	39.9
				4-5	279	30.4
				6-8	100	10.9
				X	126	13.7

Table No. 4.

Sex-wise Analysis of the Responses

Test No. 2.

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Responses: Correct	Responses: Blank	Percentage of correct Responses
1	VII	G 260	1300	507	653	140	50.2
	IX	G 213	1065	328	597	140	56.0
	XI	G 198	990	276	675	39	68.2
	VII	B 752	3760	1787	1666	307	44
	IX	B 834	4170	1647	2212	311	53
	XI	B 721	3605	1011	2305	289	63.9
2	VII	G 260	1300	493	379	428	29.2
	IX	G 213	1065	225	521	319	~~48.9~~ 49.0
	XI	G 198	990	165	698	127	70.0
	VII	B 752	3760	2092	928	740	24.6
	IX	B 834	4170	1504	2072	594	50.5
	XI	B 721	3605	624	2543	438	70.5

Continued on the next page -

Table No.4(Continued).

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 2	No.of Responses obtaining the marks	Percentage of the responses obtaining the marks
3	VII	G 260	780	0	436	55.9
				1	182	23.4
				2	54	6.9
				X	108	13.8
	IX	G 213	639	0	170	26.6
				1	299	46.8
				2	70	10.9
				X	100	15.7
	XI	G 198	594	0	62	10.5
				1	278	46.8
				2	207	34.8
				X	47	7.9
	VII	B 752	2256	0	1462	64.8
				1	412	18.3
				2	174	7.7
				X	208	9.2
	IX	B 834	2502	0	1170	46.8
				1	804	32.1
				2	336	13.4
				X	192	7.7
	XI	B 721	2163	0	735	34
				1	972	45
				2	259	11.9
				X	197	9.1

N.B. X — Blank Responses

Continued on the next page

Table No. 4 (Continued).

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Responses: In-Correct	Responses: Correct	Responses: Blank	Percentage of correct responses
4	VII	G 260	780	632	58	90	7.4
	IX	G 213	639	431	134	74	20.9
	XI	G 198	594	391	173	30	32
	VII	B 752	2256	1892	167	197	6
	IX	B 834	2502	2066	285	151	11.3
	XI	B 721	2163	1494	532	137	24.6

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 4	Total No. of responses obtaining the marks: Girls	Total No. of responses obtaining the marks: Boys	Percentage of the Responses obtaining the marks: Girls	Percentage of the Responses obtaining the marks: Boys
5	VII	G 260	780	0-1	577	1696	74	75.1
		B 752	2256	2-3	70	336	9	14.9
				4	0	5	0	0.2
				X	133	219	17	9.8
	IX	G 213	639	0-1	444	1557	69.5	62.3
		B 834	2502	2-3	107	784	16.7	31.3
				4	1	6	.1	0.2
				X	87	155	13.7	6.2
	XI	G 198	594	0-1	240	1011	40.4	46.7
		B 721	2163	2-3	270	1060	45.4	49
				4	53	3	8.9	0.2
				X	31	89	5.3	4.1

Continued on the next page

Table No. 4 (Continued).

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 4	Total No. of responses obtaining the marks		Percentage of the responses obtaining the marks	
					Girls	Boys	Girls	Boys
6	VII	G 260	260	0-1	67	291	25.8	38.7
		B 752	752	2-3	116	307	44.6	40.9
				4	6	33	2.3	4.4
				X	71	121	27.3	16
	IX	G 213	213	0-1	83	298	39	35.7
		B 834	834	2-3	48	399	22.5	47.8
				4	8	25	3.8	3.1
				X	74	112	34.7	13.4
	XI	G 198	198	0-1	47	184	23.7	25.5
		B 721	721	2-3	91	408	46	56.6
				4	18	47	9	6.5
				X	42	82	21.3	11.4
7	VII	G 260	260	0-1	75	268	28.9	38.3
		B 752	752	2-3	40	213	15.4	28.3
				4	5	17	1.9	2.3
				X	140	234	53.8	31.1
	IX	G 213	213	0-1	65	266	30.5	31.9
		B 834	834	2-3	48	332	22.5	39.8
				4	5	24	2.4	2.9
				X	95	212	44.6	25.4
	XI	G 198	198	0-1	20	128	10.1	17.8
		B 721	721	2-3	86	359	43.4	49.8
				4	23	68	11.6	9.4
				X	69	166	34.9	23

Continued on the next page -

Table No. 4 (Continued)

Question No.	Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 4	Total No. of responses obtaining the marks		Percentage of the responses obtaining the marks.	
					Girls	Boys	Girls	Boys
8	VII	G 260	260	0-1	123	441	47.3	58.7
		B 752	752	2-3	51	176	19.6	23.4
				4	4	8	1.6	1.0
				X	82	127	31.5	16.9
	IX	G 213	213	0-1	93	382	43.7	45.8
		B 834	834	2-3	62	341	29.1	40.9
				4	9	17	4.2	2.0
				X	49	94	23.0	11.3
	XI	G 198	198	0-1	59	221	29.8	30.7
		B 721	721	2-3	90	360	45.5	49.9
				4	10	32	5.0	4.4
				X	39	108	19.7	15.0
				Marksm obtained out of 10				
9	VII	G 260	260	0	46	168	17.7	22.3
		B 752	752	1-3	107	347	41.2	46.2
				4-5	48	152	18.4	20.2
				6-8	3	14	1.2	1.9
				x	56	71	21.5	9.4
	IX	G 213	213	0	12	94	5.6	11.3
		B 834	834	1-3	132	407	62.0	48.8
				4-5	31	216	14.6	25.8
				6-8	4	29	1.9	3.5
				x	34	88	15.9	10.6
	XI	G 198	198	0	5	42	2.5	5.8
		B 721	721	1-3	62	305	31.4	42.3
				4-5	49	230	24.7	31.9
				6-8	51	49	25.8	6.8
				x	31	95	15.6	13.2

G - Girls. B - Boys.

most of the incorrect responses were due to the fact that pupils went on describing the persons for whom suitable comparisons were to be instituted e.g. दुष्ट इसम मानवाना धक्त असतो, चतुर इसम आपले चातुर्य बादशहास दारवितो, न्यायनिष्ठुर इसम माणसांना योग्य न्याय देत असतो, न भिणारी स्त्री दृढवादी स्त्री, जो मुलगा अतंत हाहणा आहे तो बुद्धिमान असतो. etc.

This type of mistake was also come across in the higher classes but on a very small scale. Most of the pupils from Std.VII, who gave correct or nearly correct responses did not write complete sentences; they merely mentioned the standards of comparison, and those who attempted to write sentences were hardly able to construct correct sentences e.g.

कैकयी सारखी दृढी स्त्री, नेपोलियन सारखा हुशार, रामशास्त्री प्रभुणे, कैकयी प्रमाणे सावत्र आई, कैकयी: रामाला चाळीस वर्षे वनवास भोगावा लागला, कंस: कंसाने कृष्णास मारणेच गट

These mistakes were not on a small scale even in IX and XI. However, most of the mistakes in the higher classes were due to institution of wrong comparisons e.g. सीते प्रमाणे दृढी स्त्री, संभाजी सारखा बुद्धिमान मुलगा, पृथ्वीराजा सारखा चतुर, दुर्योधना सारखा न्यायनिष्ठुर, औरंगजेबा सारखा चतुर etc.

This was due to the ignorance of the pupils of the qualities for which the persons stand. A large number of pupils could not distinguish चतुर from बुद्धिमान. They saw no difference between दुष्ट and न्यायनिष्ठुर, दुष्ट & कपटी etc. Even 50 percent of the pupils could not answer the second of the sub-questions correctly in Std.XI, and among those who answered it

correctly, very few of them know that --बृहस्पति-- is noted for intelligence. Very few of them are in the know of the fact that --सत्यभामा--was also noted for the some weakness which --कैकयी-- possessed. The pupils are not easily reminded of --दुर्योधन-- or --कंस--, they mostly remember --औरंगजेब--for wickedness. These illustrations will clearly show that our pupils are not acquainted even with the most famous stories and characters from our puranas. a knowledge of which is really essential to enrich pupils' expression. Many of the pupils could not write the words --कैकयी-- and --श्याम-निष्ठुर-- correctly.

Question No. 2 : Ability to use phrases in their metaphorical sense: The percentage of correct responses to this question is 25.8 in Std. VII, 49.5 in Std.IX, and 70.5 in Std.XI. This shows that the ability of using the phrases in their metaphorical sense is rather poor in Std.VII, fair in Std. IX and good in Std. XI. The sex-wise analysis of responses does not show any remarkable difference between boys and girls; they possess the same degree of efficiency in this respect. It is worthwhile to take into account the percentages of incorrect and blank responses in respect of this question, which will throw more light on the pupils' ability. If we take the percentage of blank responses in VII, IX and XI, they are 23.2, 17.4 and 12.2 respectively. These figures clearly show that the percentage of blank responses even in Std.VII is below 25 and the percentages of blank responses are quite low in Std. IX and Std. XI. It means that the question was not beyond the capacity of any class. Pupils of all the classes had come across the phrases included in this question, as they are mostly from everyday conversation, but if we consider the percentage of incorrect responses we find that the percentage of incorrect responses is 51 in Std.VII,

33.1 in Std. IX and 17.3 in Std. XI. In order to know why the percentage of incorrect responses is so high in Std.VII, it will be useful to study the nature of pupils' responses. The wrong responses in Std. VII were mainly due to the fact that the pupils knew the phrases with their ordinary or literary meaning, and as such they could not illustrate the metaphorical meaning of the phrases e.g. हीपाई माणसांना हात दाखवून साईट देतो, जें आपण अन्न खातों ते शिकतो, (तो) भाजून होरपळून निघाला, मोठ्यास सहान लागली, त्यानें मला स्पर्श केला, श्री रामाचा महिमेचा शिवेला स्पर्श झाला etc.

This clearly shows that language teaching is greatly neglected in the preadolescent stage when "the verbal learning is easy and usually not distasteful."* and even according to Jespersen, "the child often learns a secondary or figurative meaning of a word before its simple meaning."@ The above mentioned defect was also found in Std. IX and Std. XI to a large extent in the responses to the sub-questions 3, 4 and 5. The last of the sub-questions received the highest number of wrong responses in all the three classes. This shows that even in the higher classes, pupils are unable to have a commendable mastery on metaphorical sense. Really, pupils being short of vocabulary, they need metaphorical phrases for the expression of abstract ideas; hence they should have shown a better responses, but the fact is otherwise. This again clearly indicates that teaching of expression on these lines is not done in our schools.

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* Methods with Adolescents - R.W.Pringle - P.25.

@ Language - Its Nature, Development and Origin - Otto Jespersen - P.126.

Question No. 3 : Ability to write lucidly : In this question pupils were asked to give two lucid or attractive sentences on each of the three topics given. Two marks were given for two correct sentences, one mark was given for one correct sentence and a wrong answer was given zero. The class-wise analysis of pupils' attainments clearly shows that the percentage of responses scoring 0 was 62.5 in Std. VII, 42.7 in Std. IX and 29 in Std. XI, but the percentage of blank responses is not above 10 in any of the three classes. The low percentage of blank responses clearly indicates that the topics were not beyond the pupils' reach. It also shows that pupils like to write lucidly and this is quite in keeping with the nature of Adolescents. This fondness originates, according to Lounsbury, in his effort "to say something more vividly, strongly and concisely than existing (ordinary) language permits it to be said."* Sex-wise analysis of the pupils' responses shows that boys have proved themselves to be slightly superior to girls in all the three classes. It is also note-worthy that the percentage of blank responses is comparatively higher in the case of girls in all the three classes. This clearly shows that though girls are more inclined to lucid expression, they won't try their pen unless they are sure to give a complete, polished product. It seems that this over-precautious nature of the girls has given a little lead to the boys to prove themselves slightly superior in this respect. ~~It seems that this~~ If we consider the percentage of responses scoring 1 or 2 in all the three classes we find that, the percentage of responses scoring 1 is 19.6 in Std. VII, 35.1 in Std. IX and 45.3 in Std.XI. So far

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* Methods with Adolescents - R.W.Pringle - P.306.

as the percentages of responses scoring 2 are concerned they are 7.5, 12.9 and 16.9 in VII, IX and XI respectively. The figures clearly show that though there is a steady rise in the ability in each class the performance is on the whole, quite disappointing and as such it defeats the aim of teaching our pupils to write lucidly, which is one of the chief aims of our present school curriculum prepared by the Basic Board and accepted by the department. A few illustrations from the pupils responses will be helpful in giving a clear picture of the qualitative aspect of the pupils' ability in this respect. Most of the wrong responses were due to wrong sentence structure and irrelevant descriptions. A good many of them were quite prosaic and flavourless. They had not even the slighest touch of lucidity.

'पौर्णिमेची रात्र'— पौर्णिमेचा चंद्र जोर उगवलो. त्या दिवशी दिवे लागत नाहीत. 'मीतीनें थरथरणारी व्यक्ति'— आपण जर कांही तरी केले तर आपण थरथर कांपत असतो. (2) त्याचे सांगावर काटे उभे राहून त्याचे पाय लटपट लागतात. 'पौर्णिमेची रात्र'— आम्हाबाल बिराना सुंदर वाटले व कवि कारांना कविता करण्यास मौजेची वाटते..... (इयत्ता ७ वी)

'पौर्णिमेची रात्र' आही सगले दाराभरवें पौर्णिमेच्या रातीं नेवाद्यास बसलो होतो. आनंद आला. किती सुंदर आहे हा देखावा. हा चंद्रा ओवती जणूं काय सारकांनें नृत्य चालले आहे. 'मीतीनें थरथरणारी व्यक्ति' एखाधा चोराच्या मनांत वाटले. आणी तिच्या त्या भित्रेपणाचा राग च येतो. (इयत्ता ९ वी)

'पौर्णिमेची रात्र'— आज प्रमाणें पांढरा मुलायम शोभा त्या प्रमाणें ती वाटले. वाटले देवनमधील राती सारखी वाटले. 'श्रावणांतील पाऊस'— श्रावणांतील पाऊस म्हणजे काय विचारतां! घडाधडुम चौघड्या प्रमाणें गारांचा वर्षाव चालू होता. 'मीतीनें थरथरणारी व्यक्ति'— अशी व्यक्ति पाहिली की स्वतः आपण धीर देतो, परंतु आपत्याला एव प्रकारची ती मौजच वाटत असते. 'पौर्णिमेची रात्र'— पौर्णिमेच्या रात्री अमावास्येच्या काळाकुट्ट अंधकार असतो. (इयत्ता-११-वी).

These illustrations clearly show how the expression of our secondary school children is poor and at the same time how their observation of the nature around is poor. Inspite of this, the following illustrations will show how finely a few of them are able to write:-

"पौर्णिमेची रात्र"— पांढरें शुभ्र पिठासारखें चांदणें पडलें आहे. मंदवाऱ्यानें पृथ्वी-देवी पांढरा शालू परिधान करून खेळत आहे. (2) पौर्णिमेचा चंद्र म्हणजे सूर्य-देवाचा चांदिवस असल्यामुळें त्याला वाटलें तें चांदीचें ताट्य. "श्रावणांतील पाऊस"— सरसर पाऊस येऊन गेला. पुन्हा उन्हें सुंदर पडून हिरव्यागालीच्या वर दवबिंदू लागले. "प्रीतीनें थरथरणारी व्यक्ति"— त्याची बोबडी वळली. सर्वांगास घाम येऊन छाती धडधड लागली. ..... (इयत्ता 10 वी).

"पौर्णिमेची रात्र"— पिठासारखें स्वच्छ चांदणें पडलें होतें जणूं क्षीरसागराचा पाऊसच पडलेला. "श्रावणांतील पाऊस"— श्रावणांतील पाऊस तुरुंबावरचेवेळचा असतो. क्षणांत सपकन येतो व क्षणांतो. ऊन पडून आकाशांत इंद्रधनुष्य दिसूं लागतें. "प्रीतीनें थरथरणारी व्यक्ति"— तो इतका गर्भगळित झाला होता की परवाचा गाऊन्यांत रवे घालून बाजवावेस या प्रमाणें त्याचे दांत वाजत होते. पाय विटूक विटूक करीत होते. ..... (इयत्ता 9 वी).

"पौर्णिमेची रात्र"— पौर्णिमेच्या अमृततुल्य चांदण्यांत फिरतांना वाटी कुणीतरी दूध मृटलंय की तसंच झालं. हरिण पाऊसांनी दूध सजून जमीन चाटावी तसं-च्या गोडीनं प्रीति पुकारी तास हिंडतो. (2) निळे पाखरें सिकडे जणूं चांदीच्या रसांत सर्व वस्तु बुडून गेल्या होत्या. क्षीरसागरांत चेंडूची नाव जणूं शेषशायी विष्णू प्रमाणें दिसत होती. (4) रजनी चंद्रकिरणांनी न्हाऊन निघत होती. माणी जणूं काय एखादी तपस्विनी प्रमाणें दिसत होती. (5) रातराणीच्या मधुरसुगंधी दुधासारखें शुभ्र अन् स्निग्ध चांदणं पाखं होतं. हो तत्व सतारीच्या तारावरून अलगद बोटं फिरवून काढलेले स्वर ऐकूं येत होते. "श्रावणांतील पाऊस"— श्रावणांतील पाऊस म्हणजे अमृतवरचे पाणी. श्रावणांतील पाऊस म्हणजे तहान भूलच. आता रेडा की लोणी बेताल. श्रावणांतील पाऊस नवीन पिढीरूपी बालकांना नवीन घालीत होता. माणी योना आपल्या वरांनी खेळत होता. "प्रीतीनें थरारणारी व्यक्ति"— प्रीतीनें थरारणारी व्यक्ति म्हणजे को-न्याजाशिवाय माझ्याचें पाखरू, जाणी शोधणारा प्रेमी ससाच. (4) प्रीतीनें हलणें सर्वांगशरीरातले [illegible] जणू काही सिंधू रोमारोमांतून भिरकावीन्याप्रमाणेच वाटत होता. (इयत्ता 12 वी).

It must be remembered that these expressions are not perfect in all respects, yet they show to what extent pupils in our secondary schools can write lucidly; but such expressions were rarely seen.

Question No.4: Ability of Graphic Description : The percentage of correct responses to this question # is 7.4 in Std. VII 13.3 in Std. IX and 25.9 in Std. XI. These figures evidently suggest that pupils in our secondary school are absolutely poor in this connection. The reason for the same is also obvious and that is, pupils are never accustomed to answer questions of this type. It was altogether a novel type to them. The sex-wise analysis shows that girls are distinctly superior to boys in this respect. This might be due to the fact that in order to answer this question keen observation and conscious use of such an observation is needed, which is naturally possessed by girls. However, on the whole, the performance of all the pupils is disappointing. As shown above pupils are not used to this type of questions and secondly it is really difficult to describe an action without using similes or metaphors. In-spite of this, some very good responses were available while assessing the tests e.g. त्याचा चेहरा हसरा होता. तो पहा कसा दांत ओठ खात आहे. (इयत्ता ५ वी) तो प्रसंग उभा मारीत व हसत होता. तो मान खाली घालून विचार करीत जात होता. तो दांत ओठ खाऊन त्याच्या अंगावर धावला. (इयत्ता ६ वी). तो मुलगा बघ्यात होता. प्रसन्न हास्य विलसत होते त्याच्या मुखावर. अश्रूंनी डबडबले त्या नेत्रांनी तो कपाळाला हात लावून बसला होता. त्याच्या मुठी आवळल्या होत्या. दांत ओठ खाऊन तो धावला. तो सारखा सुस्कारे टाकीत होता. (इयत्ता ६ वी).

Many of the pupils gave lucid & figurative descriptions but they were forbidden to do so and hence they could not be accepted e.g. तो मुलगा पारवरा प्रमाणे नाचत बागडत होता. कोयनेच्या काठचा प्रमाणे [illegible] तो ड-

केलें. तो वैराग्यरूपी सागरांत जणुं काय बुडुन गेला. त्यावेळी त्याला सर्व जग भकास दिसत होतें. त्यानें रुद्रावतार धारण केला होता etc.

Even such answers were far and few. Responses to this question have again shown that our pupils are not in the habit of observing actions in their surroundings and using them in their composition. For this, of course, the pupils cannot be blamed because they are never required to do so. Hence the fault lies with the methods of setting composition exercises or themes.

Question No. 5: Power of Argumentation: In this question pupils were expected to give at least three consistent arguments in support of each of the three given topics. Three marks for three correct points were reserved and one mark was spared for proper arrangements of them. Total number of responses collected were shown in four groups. Responses getting 0 or 1 were poor, responses scoring 2 or 3 were fair and those securing 4 were really good. If we consider the class-wise analysis of the responses to this question tabulated according to the scheme given above, we find that the percentage of poor responses is 74.9 in Std. VII, 63.7 in Std. IX and 45.3 in Std. XI. The percentage of fair responses is 13.4 in Std. VII, 28.4 in Std. IX and 48.3 in Std. XI. These figures clearly indicate that pupils in Std. VII and IX are quite poor in this aspect. It is only in Std. XI, that pupils possess this quality to some extent, but 2 p.c. of the responses were really good, hence it can be safely asserted that pupils' power of argumentation and logical thinking is quite miserable. The first two of the topics were quite hackneyed, and quite familiar to the pupils of all the classes and the last one was also not a strange one to them. The

percentage of blank responses is only 11.6 in Std. VII, 7.7 in Std. IX and 4.4 in Std. XI. These figures clearly indicate that the topics were not at all alien to the pupils of all the three classes. The sex-wise analysis shows that in VII and IX boys have shown themselves to be more efficient than girls in this capacity. Even in the case of responses scoring 2-3 marks in Std. XI, the percentage of boys' responses is higher than that of the girls. In order to have a qualitative survey of the responses the following samples will be of great use. They show us how well or how badly pupils in our schools do in this aspect of composition. In the first place the following responses will reveal the nature of mistakes in this question. Most of the poor responses were due to wrong, incomplete, meaningless or irrelevant statements made in support of the given statement.

खेड्यांतील जीवन शहरांतील जीवनापेक्षां सुखद असते –
हवापाणी, अन्नधान्य, रक्षण वगैरे (इ. ९ वी). खेड्यांतील जीवन शहरांतील जीवनापेक्षां दुःखी असतें कारण, शहरांत राहिल्यापासून फायदे व त्यापासून मिळणारें ज्ञान व अनुभव (इ. ९ वी) निरोगी असतें, शुद्धवें वातावरण, सुरक्षितें आयुष्य, (?) खेड्यांतील जीवनाचे तोटे, शहरांतील जीवनांत असणारी कमतरता, शहरांतील जीवन सुखद होईल असें वाटतें का ? (इयत्ता ११ वी).

क्रिकेटपेक्षां टुनटुनचा खेळ मला आवडतो –
तो खेळ मजेदार असतो (इ. ७ वी) क्रिकेट हा खेळ आहे त्याला पैसे लागतात. टुनटुनला पैसे लागत नाहीत (इ. ९ वी). आवाज होतो. जेवण उपलब्धतेव आहे शेष (?) क्रिकेटची माहिती, टुनटुन हा खेळ नवीन जागा या दृष्टीने चांगला वाटला (इ. ११ वी).

चित्रकलेपेक्षां केरवनकला श्रेष्ठ आहे –
दोन्हीपेक्षां आपली केरवनकला श्रेष्ठ आहे कारण हातांनां छान बसून कारवे लागतात. (?) कारण निश्चितता ही आपल्या जीवनांत असणारी असते, पण प्रत्येक जीवन केरवनकलाही असते (इ. ७ वी) केरवनाचे –

महत्त्व, लेखन कसें लिहावें, लेखन शुद्ध असलें पाहिजे. (२) वक्तृदार असेल, लेखनकलेचें महत्त्व, स्वरूप कमी (इ. ९ वी). लेखन कलेचें महत्त्व, आजच्या जगांत लेखनकलेचा प्रसार वाढला, (४) लेखनाने इतिहास घडे पुर्विचे वाङ्मय लिहिले गेले. असे हे वाङ्मय लिहिण्याने समजत आलें, म्हणून लेखनकला श्रेष्ठ आहे. (इ. १२ वी.).

These samples not only show how carelessly or irrelevantly these statements or arguments have been made, but also show how sentence and orthographical mistakes are committed by pupils of all the classes. The following samples will, however, show how well pupils from Std. XI can write in support of the statements; only selected samples of good answers from Std. XI are given below:

खेड्यांतील जीवन शहरांतील जीवनापेक्षा सुखद असते:— खेड्यांतील हवा मोकळी असल्याने शरीराला पोषक असते, सृष्टिसौंदर्याचा मनमुराद आनंद उपभोगता येतो. साधे आणि शांत जीवन जगता येते. क्रिकेटपेक्षा फुटबॉल खेळ मला आवडतो— जास्त दमछाक लागते, देशी खेळ, भरपूर व्यायाम, कोणतीच साधने लागत नाहीत. लिहिलेले पैकी लेखन कला श्रेष्ठ आहे: हुबेहुब रेखन करण्यास कुशलता मिळते, लेखकाच्या मनोगत भाव सर्वांना स्पष्टपणे समजण्यास होते, आर्थिक दृष्टीने खर्चाची नाही.

Question No.6: Ability to plan for an essay: In the previous question pupils were expected to give points supporting the given statement but in this question they were to draft an outline of an essay. The pupils were to select any one of the three given themes and they were to jot down the most important points in a logical sequence which would be helpful in building a good essay. Four marks were given for the correct answer, three for the relevant points and attrative title and one for the arrangement of themes. The percentages of responses scoring 0 or 1 is 35.4 in Std. VII, 36.4 in Std. IX and 25.2 in Std. XI. The percentage of responses scoring 2-3 is 41.8 in Std. VII, 42.7 in Std. IX, and 54.3 in Std. XI

but the percentage of responses scoring 4 is 3.9 in Std. VII, 3.1 in Std. IX and 13.5 in Std. XI. These figures clearly lead us to conclusion that the ability of planning for an essay is fair in Std. VII and IX and fairer still in Std. XI. The percentage of pupils scoring 4 is quite low in all the classes, this evidently makes it clear that pupils in all the three classes can give some relevant points on a given topic but they cannot arrange them properly, thus the ability of planning for an essay is not upto the mark. This is because our pupils are never required to do so. They are not at all in the habit of making a plan for an essay. This could be seen even while going through the regular class work of many of the schools and in the actual performance of the pupils in test No. 3. A close scrutiny of some of the responses to this question will reveal many useful points regarding this. Sex-wise analysis of the total number of responses indicates that nothing can be definitely said about boys and girls in Stds. VII and IX, because in Std. VII, though the percentage of responses securing 4 marks is on the whole quite low, the percentage of boys' responses is higher than that of girls' responses in this class, whereas in Std. IX reverse is the case, but in Std. XI girls have shown themselves superior to boys in the ability of planning for an essay. From this it can be unhesitatingly said that on the whole girls' neatness, and tidiness, makes them do the work of planning more efficiently; at least in Std. XI where marked difference between boys and girls can be easily seen. A few samples of bad planning are given below which will show how badly pupils of all the classes are lacking in this aspect e.g. ~~इयत्ता १० वी~~

~~अपघात— आपण जर कोठे तरी निघालो तर कोठे तरी अपघात होतो तो वसंत तर मोटारीत गावणें वगैरे. हावडता ज्ञानेश्वर विषय— प्रसंग मराठी हा मवील~~

आवडता विषय इतिहास भूगोल तर फारच आवडता, सायन्स विषय थोडा घन आहे पण महत्त्वाचा विषय आहे. तो चांगला आहे. 'आदर्श देशसेवक' - एका गांवात घर जळत असते. त्यामध्ये तीन मुले असतात व ती काढण्या करिता तो त्या जाळ्यातून आतजाऊन त्यांना बाहेर राकतो अशा रीतीने त्यांचा प्राण वाचविते.

From the above quoted responses it will be clear that pupils of Std. VII briefly describe or narrate the incident, they cannot give relevant ~~information~~ points. These defects could be also traced in Std. IX and Std. XI e.g. 'अपघात — मोटारीने धडकेला अपघात फार हृदयस्पर्शी होतो. अरवादे बालक मोटारीवाली सापडते असला अतिशय वाईट वाटते — परंतु हृदयहरता दिसत नाही. 'आदर्श देश सेवक' - आदर्श देशसेवक म्हणजे काय ही आपल्या देशात महात्मा गांधी सारखे थोर पुरुष होऊन गेले म्हणून आपणाला स्वातंत्र्य मिळाले. 'तुमचा आवडता शालेय विषय' - कोणता विषय आवडतो, का आवडतो मला द्वंद्वगणित व भूमिती हे विषय फार आवडतात. हे विषय जरा असे म्हणतात पण त्यांचा इतका सोपा विषयच नाही, असे मला वाटते. तो विषय कंटाळवाणा नाही (इ. १ ली).

अपघात — हलगर्जीपणा, आळस, सायन्स विषय, वेळेची साठवण्ये आपणास असे दिसून येते की वेळेच्या साठी रस्त्यावर टाकण्यात हलगर्जीपणा, पायी चालणाऱ्यांचा निरुत्साहजीपणा, व इतरांचा रस्त्याबाहेर टाकून न देण्यात केलेला आळस(स) हे दोष आपण सांगितले पाहिजेत. 'आदर्श देश सेवक' - आपण सर्व ईश्वराचे लेकरे. बापावर प्रेम करण्यापेक्षा त्याने मुलावर प्रेम करणे हे जास्त पसंत. त्यातले काही असतात दोघांवर प्रेम करणे म्हणजे देशसेवा. 'तुमचा आवडता शालेय विषय' - देवनागरीलिपी हा माझा आवडता विषय! किती रसाळ! किती आर्षवाक्ये! ती सुंदर सुभाषिते! तसेच मला त्याचे शाकुंतल संस्कृत वाचे म्हणजे विचार वर्णनाचे यांची रेलचेल

(इ. २२ वी.)

From the responses it seems that with the higher class as the thoughts or ideas grow, the complexity of construction is on an increased scale. It is marked by irrelevant, inconsistent and meaningless points. These defects were observed on a very large scale in all the classes. Hereafter, a few samples of good responses of pupils in all the classes have been given which will show how well our pupils can write

e.g. 'आदर्श देश सेवक' - देश सेवकाची पूर्व प्रार्थिती, जन्म, शिक्षण, विशेष हालचाली, लहानपणीचे खेळ, देश कार्याला लागण्याचे कारण, देश कार्य व शेवट. 'भयंकर अपघात' - प्रस्तावना, तो कसा झाला, कां झाला, यांत चूक कोणाची, त्याची सांगोपांग चर्चा व शेवट. (इयत्ता ७ वी).

"माझा आवडता शालेय विषय - इतिहास हा विषय, विरक्ती उत्पन्न होते. आपल्या पूर्वजांच्या चुका व चांगल्या गोष्टी समजतात. सुलतानलोकांची ओळख वाचून नेहमी येते. यांनी केलेली दुष्कृत्ये, इंग्लिश लोकांची पोलिस वृत्ति कळते व आपण किती चांगले आहोर वाईट आहों हे पण कळते 'अपघात' - होण्याची कारणे, अपघात कसे होतात, सहसा अपघात कुठल्या ठिकाणी होतात, अपघात निवारण्यासाठी आपली काय केले पाहिजे. (इयत्ता ६ वी.)

"माझा आवडता शालेय विषय" - इतिहासाची आवश्यकता, भारतीय व अन्यदेशांच्या संस्कृतीचा परिचय, आणी पिढीस स्फूर्तिप्रद, देशाचा आणी कीर्ति उज्वल घडण्यास प्रस्तुतच्या विषयाची आवश्यकता, गोष्टीरूप असल्याने रंजक होते वगैरे सोपा, मनोरंजनही होते. 'आदर्श देश सेवक - तोच खरा जन्मला' - स्वतंत्र देशांतील तरुणांची कर्तव्ये, आजची स्थिती, खरा देश सेवक म्हणजे खरा सुपुत्र, सुपुत्रांची कर्तव्ये, तो आदर्श कसा असावा, आदर्श कोणता पुढे ठेवावा, यांनी कोणते कार्य केले, ते सुपुत्र आदर्श का? 'अपघात - मृत्यूची झुंज' -

मोटार व टांगा यांची टक्कर, कोठे घडला, झपघातान्त्या वेळेचे वर्णन, परिणाम, सरकारी अधिकाऱ्यांना सूचना, पोलीस तपास वगैरे.

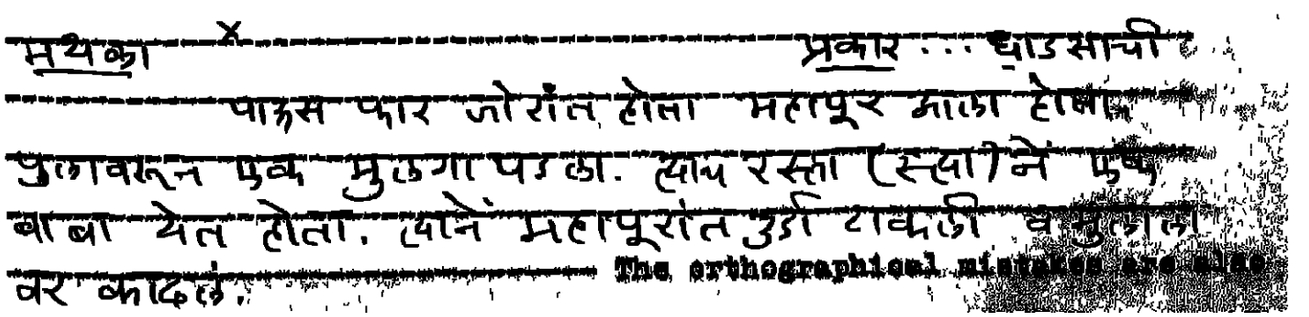
(इयत्ता ११ वी)

These samples will make it vivid how pupils' ability to think grows from class to class. The pupils of Std. XI were full of thoughts but they could not arrange them properly; they have also exhibited their power of making the titles attractive so it is clear that a little bit of logical arrangement of the points given by the pupils will make them very good responses; hence training in this direction is necessary in all the classes, which has been well-nigh neglected in our schools.

Question No. 7 : Ability to give an outline of a story: In this question pupils were asked to give an outline of a story of adventure or of didacticism or of humour. They were to give the nature of the story along with its title. Four marks were given to a complete and correct response. The class-wise analysis of the pupils' attainments will show that the percentages of responses obtaining 4 marks is 2.2 in Std. VII, 2.8 in Std. IX and 9.9. in Std. XI. This is a clear evidence of the fact that pupils cannot give an outline and as such they are weak in the art of drawing precis of a piece or story read. Supposing they have attempted an outline of an imaginary story, it shows that they are weak in making a plan for an original story, but practically no students attempted the latter one. The percentage of responses scoring 0 is 35.9 in Std. VII, 31.6 in Std. IX and 16.1 in Std. XI. The percentage of blank responses is 36.9 in Std. VII, 29.3 in Std. IX and 25.5 in Std. XI. These figures clearly indicate that pupils in Std. VII

and IX are absolutely weak and pupils in Std. XI are fair in this respect. The percentage of responses scoring 2-3 marks is only 25 in Std. VII, 36.3 in Std. IX and 48.5 in Std. XI, these figures show that very few pupils have given fair responses in Std. VII; yet the percentage rises steadily in the remaining two classes. The sex-wise analysis of the responses clearly indicates that the percentage of girls' responses getting 0 is less than that of the boys' responses, and in the case of blank responses reverse is the position in all the three classes. In Std. XI the percentage of girls' responses scoring 4 marks is higher than that of the boys' responses, though no remarkable sex difference is traced in the lower classes in this respect. The indications have once again shown that girls are more inclined to do a thing neatly if they want to do it, otherwise they won't do it at all. Regarding the choice of the nature of the story also, no sex difference is found. If we take into account separately the number of pupils attempting each of the three given types, we find that both boys and girls have given first preference to the stories of adventure, next preference to the stories of humour and last place for the stories of didacticism. This is of course in keeping with the robust and cheerful attitude of adolescents but the actual performance of giving an outline was quite pitiable.

Most of the pupils could not make out the difference between an outline of a story and a complete story. Even pupils of Std. XI were not free from this mistake, e.g.



The orthographical mistakes are also

धनिकाच्या घरी माधुकरीस=जुकेनें व्याकुळ म्हणून इतरांची माधुकरी स्वतःच घेतली; स्वाकन झाल्यावर पोट शांत, विचारतंत्री पहिल्या गोष्टीचा पश्चात्ताप, यांनी वाचले ऐकून हकीगत सांगितली, आलेक्झांडर प्रथम घाबरला, मजागच वारणारा माधुकरी, त्याच्या स्वतंत्र बोलण्यावरून सुंदर दिसूं लागला.....वेगून घेतला.

मुद्दा: हसण्यास मनाई आहे

अलेक्झांडर ब्यूमास...एकदां एका लेखकानें पैज... दोघे मिळून कादंबरी लेखन...ब्यूमा लिहितो...गाढव व घोड्याची भागीदारी या पेक्षाही घोड्याची गाढवाशीं तुलना तेंत नाहीं असें उत्तर...मला घोडा स्वतः गाढव असल्याबद्दल हा लेखकाचे आभार...ब्यूमा लीहितात. These outlines show that pupils have developed a fairly good sense of humour which is mostly absent from our instruction. They are also able to give an outline and suggest a suitable title. The nature of the stories given above is in keeping with the mental makeup of the children but most of the stories were quite childish e.g. मुद्दा: गोपूचे धाडस

एका रानामध्यें गंपूला एक चोर गाठतो तो एक दगड असतो. त्याच्या पुढें झाले कांहीं चालत नाहीं.....परंतु त्याला एक युक्ति सुचते या रानामध्यें एक खोल व जुनाट विहिर असते. त्या विहिरीपाशीं घेऊन जातो. तो एकदम सांगतो मला या गोष्टींतील तार पडला आहे.... चोर खाली उतरतो...गंपू पळून जातो. (इ. ४ थी).

Among the stories of adventure also there was more of this element and the subject of the story was mostly common in all the stories. They generally described stories of adventure of a boy or a man plunging into a river and saving a drawning boy. These illustrations will make it clear that pupils of all the classes were far below the mark in precis-writing, and story-writing.

Question No. 8: The ability of thought-expansion: In this question 4 marks were given for a correct and complete answer, in which pupils were expected to explain, and expand the given idea by means of one or two illustrations. Only 4 percent responses were

really quite good in Std. XI and the percentage of the same was 2.5 in Std. IX and 1.2 in Std. VII. The percentage of pupils scoring 0 was 55.7 in Std. VII, 45.4 in Std. IX, and 30.5 in Std. XI. These figures clearly indicate that pupils of all the three classes are poor in this ability only 48.9 percent responses in Std. XI, are fair whereas the percentage of such responses is 38.5 in Std. IX and 23.4 in Std. VII. These figures indicate that pupils in Std.VII are very poor in this respect and the pupils of Std. IX and Std.XI show very little progress. If the performance of boys and girls is compared the percentage of girls' blank responses is higher and the percentage of girls' responses scoring 0-1 is lower than that of boys' responses in both respects. The percentage of girls' responses securing 4 marks is also higher than that of boys' responses scoring four in all the classes. These are the clear evidences showing that girls are decidedly superior to boys even in the art of expansion, and they like to do a thing decently or not to do it at all. If we analyse the responses of the pupils, we find that most of the wrong responses were due to misunderstanding of the meaning of the thought given for expansion; most of the wrong responses in the lower classes VII and IX were due to this mistake. Secondly pupils merely explained the meaning of the quotation without expanding the thought, this was responsible for a majority of wrong responses. This shows that the art of careful and neat expansion is neither taught nor practised in all the three classes. Samples of a few bad and good responses have been given below which will make the readers visualize the qualitative aspect of pupils performance in this connection.

देशभक्ता प्रासाद बांधिजाका : देशभक्त देशाचें रक्षन करतो. इतीं आपलाला राज्य
मिळवून दिलें. आमी आतां स्वतंत्र आहोत. आप(ण) सुद्धां राज्य करण्या. प्रयत्न करूं.
आपन देशाचा आभिमान बाळगूंया. (इ. ७ वी).

थांबला तो संपला :— (Time is Money) ही सूत्र सर्वश्रुत आहे. वेळ ही फार
महत्त्वाची आहे. बालपणाच्या गोष्टी केला पाहिजेत. इत्र० आत्तादिरिक्पणा, विद्यार्थी
जीवन ? कसे अभ्यास व तरुण वयास लागणारा व्यायाम. जीतने शिक्षण आपण

लहानपणी लवकर अंगण करतो लिंबवें मोठेपणी करतां येत नाहीं (इ.८ वी.)
रात्रीच्या गर्भांत उद्याचा असे उषःकाल:- रात्र होतेती भीषण वाटते, पण
रात्र होते म्हणूनच उद्याचा सूर्य उगवतोना दिसतो रात्रच नसती तर सूर्योदय व
सूर्यास्ताची माहिती काय सजणार? रात्र होते म्हणूनच आपण म्हणतो, झाला
पहाट झाली. झाला सूर्य उगवेल, रात्रीच्या काळ्या कभिन्न स्वरूपामुळें तर सूर्याचें
तेज आपण असते: (इ.१ ली.) ~~These examples show~~
These samples show what type of ~~type of~~ bad responses are received from pupils of the three different classes.

"थांबला तो संपला" - काव सारखा धावत आहे.
मुलांचा बुरसटलेल्या कल्पना टाकल्या पाहिजेत. काळा बरोबर आपणही
पुढें गेलें पाहिजे. या साठीं आपण विचारी झालें पाहिजे. जर आपण
मागे राहिलों तर आपलाला या जगांत कवडीचीही किंमत नाहीं. पुढें चला. (इ.८ वी)
"रात्रीच्या गर्भात उद्याचा असे उषःकाल" - ज्यावेळीं
रात्र होते त्याचवेळीं दुसऱ्या दिवसाच्या उषःकालाची आशा असते. दारिद्र्य
योगाचा शोषीचा आवेश असतो. लोकमान्य टिळाणीतच हिरा साधतो. दारिद्र्य-
कृष्णपूजा पोटीं प्रल्हाद येतो. वैफल्याची पोटी करत जन्मले. मनुष्य भावी
आयुष्याकडे लक्ष देऊन रात्र घालवितो. (इ.८ वी) - - - - - -
"थांबला तो संपला" - जीवनाचा मार्ग प्रगतिपथावर चालला पाहिजे. जरासे जरी आपण थांबलो तरी आपली पुढे जगत नाहीं.
नेहमी पळत राहिलें पाहिजे - - प्रगतिपथाचें आक्रमण केलें पाहिजे.
काळचक्र नाहीं का नेहमी फिरत: सारे जग पुढें पुढें जात असतांना आपण
थांबणें म्हणजे महा मूर्ख पणाचें. प्रगतीचा मार्ग खुंटे देणें. नक्का: पुढें पुढें
जात रहा थांबाल तर विनाश "अतिवेग: - - - (इ.८ वी).

These samples show how the ability of developing a thought systematically, grows from class to class. They also show the maximum composition ability of the three different stages.

Question No.9: Ability to write a descriptive paragraph attractively. In this question three themes were given and pupils were asked to write a lucid description in 10 to 12 lines of any one of the given themes. Ten marks were given and the distribution of these marks was made as under:

(i) Correctness and Logical Order	3
(ii) Subject Matter	3
(iii) Lucidity and Vividness	4

Pupils' attainments were analysed class-wise and sex-wise. The class-wise analysis shows that the percentage of responses getting 1-3 marks is highest in each class, that means a large number of pupils from each class was unable to come upto the mark in this respect. The percentage of responses obtaining 4-5 marks is 19.8 in S-td. VII, 23.7 in Std. IX and 30.4 in Std. XI. These figures show that the percentage of fair responses is also not so satisfactory in all the classes, however, it is steadily increasing from class to class, but it is strange that even in Std.XI 2/3 of the pupils cannot write lucidly and vividly. Only 10.9 percent of the pupils from this class were able to score 6-8 marks, in Std. IX, the percentage of the same is 3.1 and in Std. VII, it is 1.7. These figures also show that only one-tenth of the pupils in Std. XI can write effectively whereas the rest write without any flavour. It is quite discreditable to the pupils of Std.XI, that they cannot write attractively, but the percentage of Blank responses is only 12.5 in Std. VII, 11.6 in Std.IX and 13.7 in Std. XI. Hence one more point will be clear. Pupils like to write lucidly, but they are helpless for want of keen observation, lucid expression and art of presentation. The* A-grade responses will show how well our pupils can write in all the three classes, the

* Please vide pages 158-161 for A-grade samples.

(Continued on page 165)

A - Grade Responses to Question No. 9.

इयत्ता ७ वी.

(१) 'अरेरे । ओला चिंब झाला बिचारा तो शिटका म्हातारा झाल्यामुळें त्यांच्या अंगास चालण्याचीही शक्ती नाहीं. बिचारा कुडकुडतो आहे थंडीने. काय वरूनही शिटका कठोर निर्दय झाला का ? तो पहा त्या घरात आसरा मागतो आहे. पण तो दरिद्री त्याला कोण आत घेणार असून आवाज आला 'अे ! जा शिकले सुध्या आपल्या नाहीं हे घर' पुन्हा निघाला शिटक्या एक सालपटावरून तो घसरून शिवलास पडला अरेरे ! आहाहा !! हूं !!!.

(२) त्याला अत्यंत पाऊस लागत होता. थंडी लागत होती. कपडे भिजले होते. ते त्याच्या अंगाला अगदीं चिकटले होते. त्याचे हात पाय कापत होते व दात बाजत होते. बिचारा कोठे आसरा मिळतोका पहात होता. पाऊस जोरात येऊन त्याला दुःखी करीत होता. त्याला आसरा मिळेना. तो पावसांतून चालूं लागला.

(३) अरे बापरे काय ही गर्दी जवळ जवळ दोनशे तीनशे माणसे असतील अरे पण कशासाठीं हा तरी मला वाटले की कोल्हेटच्या सामन्यांत भाग घेणाऱ्यांचा खेळ बघण्यास ही गर्दी जमली असावी कोणी आहेत बापरे बापरे अशीच हुबुहु सामना पाहण्यास गर्दी जमावी मग काय मजा होईल.

(४) खुप गर्दी जमली होती. तो सामना पहाण्यास कोणि फेटेवाले, तर कोणि टोपिवाले कोणी लाडकेच होते, कोणी खुशाहुने फुटबॉल हुंच चालवला की सर्व माणसे ओरडायचि. खुप मजा आली होती पण------ शिटक्यास ओका खेळाहुनें बॉलवर चालवला तो अरोबर माझ्या डोक्यावर पडला, मला लागले, फक्त दोन शिसमानी मला दवाखान्यात नेले व घरी कलवले. सर्व माणसे शिटकी खेळ पहाण्यात रंगली की कोण माझ्याकडे अपणेसुध्दा तयार नव्हता.

(५) चंद्र कधीच शुभ्रवला नाहीतर पृथ्वीवर प्रकाश कसा पडेल. रात्रीच्या वेळी शीतल असा चांदण्यांत फिरावयास जाण्याची मौज कशी शुभभोगता येईल. समुद्रास भरती कशी येईल. चंद्राची वाट पाहणाऱ्या चकोराची काय स्थिती होईल ! चंद्र चंद्र म्हणून तो प्राण सोडेल.

(६) चंद्रकधीच शुभ्रवला नाहीतर चांदणे कुठले पडेल. चंद्राच्या चांदण्यात क्रमाक्रम करावयास मिळणार नाहीं. चांदण्या कवीना कल्पना सुचवता येते तशी सुचवता येणार कशी जर चंद्र शुभ्रवला नाहीं तर रात्रीच्या चांदण्यांत खेळावयास मिळणार नाहीं. चंद्र शुभ्रवला नाहीं तर पौर्णिमेचे सुरेखसे चांदणे कसे पडणार.

A- grade responses to Q.No.9 (Continued)-

शिक्षक १ ली.

(१) पाऊस घो घो पडत होता. रात्रीचे १२ वाजायच्यास आले होते. वीज कडाडत होती. दाट काळोख पसरला होता. अशातून ओक शिक्षक निघाला होता. त्याच्या xxx फाटके तुटके कपडे होते. पायांत काहीं नव्हते. त्याला मार्गदर्शक म्हणजे रस्त्यावरचा लाईट. तो मिळून चिंब झाला होता.

(२) शिवाय जवळ छत्री नव्हती व अकस्मात् पावसामुळें तो हैराण झाला आणि सैराबैरा धावूं लागला. घरी जाईपर्यंत जरा या दुकानांत थांबा रहा जरा दुसऱ्याच्या पायरीवर थांबा रहा. शेवटीं कसाबसा पळत घरीं गेला. त्याची पाठ चिखलानें भरली होती. पावसामुळें पायांतील चप्पल पळतानां फाटलें पण करतोय काय बिचारा ।

(३) सामना पहावयास आलेला प्रत्येक शिक्षक आनंदात असतो. आपल्या पक्षाचा विजयाचें चिन्ह दिसताच आनंदाने बेहोष होऊन तोंडातून आनंदोद्गार निघतो. पराजयाचे चिन्ह - दिसताच मने कांहिशी नाराज होऊन चुस्कारे बाहेर पडतात. प्रत्येकाचे हृदये आशा आणि निराशा यांच्या मधून संयमाने पारलेली असतात. प्रत्येक जण आपल्या खेळाडूना सुचेजन देत असतात. सामना संपताच सामन्याविषयी मोठमोठयाने चर्चा करीत निघून जातात.

(४) क्रिकेटचा सामना होता तो. तो पहाण्यासाठीं लोकांची काय गर्दी झाली होती म्हणून सांगू. व त्या गर्दीतून जाणे म्हणजे फार मुस्किलीचे होते. त्या मैदानावर तिकडे गर्दी जमली होती की, त्यांतून कोठेही जमीन दिसत नव्हती. त्या गर्दीमध्यें सर्व तऱ्हेचे लोक होते. कांहीं अँग्लोइंडियन फॅशनचे ड्रेस केलेले, कांहीं खेडवळ पोशाखाचे तर कांहीं मुलें देखील त्यामध्यें - होती. त्यांच्यामधून निघणाऱ्या आरोळ्या म्हणजे मेघांच्या गडगडाटाप्रमाणें होत्या. त्या गर्दीमध्यें सारा गांव लोटला होता.

(५) चंद्र कधीच झुकवला नाहीवर ग्रहण तरी कसें लागणार. व 'दे दान सुट गिराम' हें काव्यगायन तरी कोठून ऐकावयाला मिळणार. ऐसे व कवि यांची फारच कुंचबणा होणार. परंतु जगी सर्व सुखी असा कोण आहे. चोर लोकांचे तर आपले चोऱ्या करायला. त्याचा देव प्रसन्न झाला आहे असे वाटल्या वाचून रहाणार नाही. 'सिंधु सवलतो चंद्रा बघूनी' असे म्हणले तर चंद्र म्हणजे काय असे कोडे पडेल व ही ओक कविकल्पना आहे असेंच शेवटीं अनुमान काढावे -

A-grade vesponses to Q.No.9 (Continued)—

लागेल ~~[illegible]~~ दुधाची तहान ताकावर भागवावी लागेल. मला वाटते की, चांदण्यात फिरावयाला जाण्याऐवजी सुन्हांस फिरायला जाण्याची पद्धत झाली असती. कवि - लोकांनी चंद्राची उपमा देण्या ऐवजी सूर्याची उपमा द्यावीशी वाटेल. कारण चंद्रच नाही. ~~[illegible]~~ भूगोलातही थोडा फरक होईल व त्या चंद्राच्या कला व पौर्णिमा अमावस्या कशा होतात असले प्रश्नही सुटले असते व आम्हालाही तेवढा अभ्यास कमी म्हणून आनंद होईल.

(६) चंद्र कधीच उगवला नाही तर पौर्णिमा व अमावस्या होणार नाही. आपल्याला - आकाशातिल ग्रह व नक्षत्रे पाहाण्यास मिळावयाची नाही. चंद्राच्या रजत प्रकाशात दिसणारी शोभा पाहण्यास मिळणार नाही. जर चंद्र उगवला नाही तर चंद्र कम्पनीचे लाटवे सुटून - जातील. जर चंद्र उगवला नाहीतर चंदण्यारात्री भिंगणाऱ्या सहलीचा गडगडा होईल. जर चंद्र उगवला नाहीतर शुक्ल पक्ष व कृष्णपक्ष असे महिन्याचे दोन भाग होणार नाहीत मेहमी कृष्ण पक्षच मानने भाग पडेल. चंद्रची ~~[illegible]~~ प्रमाणे वाढणारी चंद्रकोर पहात मनाला आनंद होतो. व ति कोर पहाण्यास न मिळाल्यामुळे मनाला वाईट वाटेल. चंद्रमुळे येणारी - समुद्राला भरती व ओटी येते ती येणार नाही.

कथा ११ वी.

(१) घोड्यावरुन तो येत होता. अचानक पावसाने सुरुवात केल्यामुळे त्याच्यावर मोठा कठीण प्रसंग ओढवला होता. त्याचे सर्वांग भिजले होते. त्याचे कपडे त्याच्या शरीराला लपेटून राहिले होते व त्यामुळे त्याचे कपडे त्याच्या शरीराला लपेटून राहिले होते व त्यामुळे त्याचे आधेमुद शरीराचा रेखीवपणा दिसन येत होता. घोड्याची व त्याची गारांची - मारा चुकविण्यासाठी धडपड चालली होती. सौदामिनीच्या तांडवनृत्याने नि ढगांच्या मेघुर खदखद हासण्याने त्याच्या ठिकाणी भितीने ठाणे घेतले होते. झाडाखाली रहाण्याची सोय नव्हती. सोसाट्याच्या वाऱ्याच्या माऱ्यामुळे तो बेजार झाला होता.

(२) मी खिडकीतून सहज बाहेर नजर टाकली, मुसळधार पावूस पडत होता. समोरुन येक म्हातारा आपली लतरा मोठी पडलेली छत्री सांभरीत येत होता. छत्री हातात असूनहि तो चिंब भिजला होता. बरेचवर तो, आपले दारिद्र्य दाखविण्यासाठीच की काय छत्रीच्या ठिकाणी फाटलेल्या कोठाच्या बाहीने कपाळावरची ठिपे निपटीत होता. त्याच्या हृदयाचा निष्कपटीपणा सुचक करणारा शुभ्र मिशांवरुन मधून शुभ्र मोती ओघळत होते.

A-grade responses to Q.no.9 (Continued) –

(३) परवाचं क्रिकेटचा सामना झाला आमच्याविरुद्ध । अशी गर्दी लोटली होती म्हणता म्हणता अघायला की त्याच्या मधून ओलांडून दुसरीकडे जाता आले नसते. क्रिकेटवाल्यापर्यंत. या गर्दीमुळे टाळ्यांचा प्रचंड कडकडाट व मेळवाल्यावर पैशाची खैरात अधळली जात होती. रंगिबेरंगी कपड्यांची जाहीरातबाजीच चालली होती. अितरत्र कुठे सापडणार नाही पण तिथे मात्र हिंदुस्थानातील सर्व देशीय, धर्मिय, प्रांतिय लोक जमले होते. निरनिराळ्या संस्कृतीचे प्रतिनिधीच होते । ओलांडणे खेळाडूवरुन वाद निघून त्याच्यात मुष्ठावरुन मुष्ठावर देखील - पाळी येत होती. मिळेल का अशि संधि पहाण्यास दुसरीकडे ।

(४) तो प्रसिद्ध संघांमधील क्रिकेट सामना होता. प्रचंड सागराप्रमाणे अफाट जनसमुदाय तिकडे लोटला होता. अेकादी क्रिकेट पडल्यावर अेकूं येणाऱ्या गुलजेनकारक आरोळ्यांनीं - खेळाडूंना अुन्माद चढे. जो तो आपणास अघाव्यास मिळावें, म्हणून तिंच-तिंच पुढें सरकत होता. पोलीस अेकसारखे लोकांस मागे सरकवीत होते. त्यामुळें संघ माघारा गेल्यावर दगड टाकला की वर्तुलाकार लहरीकडे पसरत जातात, तशी लोकांची डोकीं मागे मागे चालली - दिसत होती.

(५) ही कल्पनाच किती दुःखप्रद आहे । मधुर, शीतल आणि रम्य प्रकाशाच्या सहस्त्र-धारांचा आपल्यावर अखंडित वर्षाव करणारा तो चांदोबा कधीच अुगवला नाही, तर। तर काय घडें होअील. सर्व सृष्टिला अवकळा येअील. रात्र निर्जिव भासेल. सागराला भरती येणार नाही. चंद्रकांत पाझरणार नाही व स्नेहकमळें फुलणार नाहीत. सृष्टितील ही सर्व रम्यता नाहीशी झाल्यावर सृष्टिकर्त्याहे कवि मनोहर आणि रम्य काव्यें तरी कशी निर्माण करणार । आणि अशी काव्यंच नाहीशी झाली तर सामान्य मानवाच्या आयुष्यांत राम तरी काय राहणार । मग हया चंद्राधरोबर हया निरस जीवनांतून आपण पण लुप्त व्हावें अर्थेच तो नाहीका म्हणणार.।

(६) चंद्र कधींच अुगवला नाहीतर ! - अरेरे ! फारच विक्षिप्त कल्पना आहे ही ! चंद्राचे आल्हाददायक किरण कधींच मिळणार नाहीत - त्याच्या सुंदर व दररोज बाळणाऱ्या कला आपल्याला दिसणार नाहीत. सुंदर रत्नजडित गगनाचा अभावा व त्यांत मूर्तिमंत - नसावी, म्हणजे जसा विरस होतो तसेच काळेभोर चांदण्यांच्या अकल्या लावलेले आकाश पाहून आपल्याला होअील. पण मग कविची प्रतिभा हरपेल, आकाशगंगेचें सौंदर्य हरपेल. पण छे ! असं कधी होणारच नाही. निसर्गरूपी रम्य चित्रकार रजनीचा आशाभंग कसा करील बरं !!

C- Grade Responses to Question No.9.

शिवाजी ७ वी.

(१) पावसात सापडलेला शिसमाचे कपडे भिजले, व त्याला बहया ओघळीत येताना, त्याने प्राय चिखलाने भरलेले, त्याचे कपडे राखेलेले, त्याच्या डोकीतून पावसाचे थेंब पडत असले, त्याचे ओठे लाल झालेले, तो थंडीने थरथरत जातो, त्याच्या पायातील वाहना बुचलनें व त्या खाना चिखलाने भरलेले, त्याचे दात बाजू होते. त्याचे आंग सारे चिखलानें भरलेले.

(२) पाऊस मुसळधार पडत होता. त्यांत एक मनुष्य सापडलेला असतो त्याला अजबळ थंडी म्हणती व तो भराभर चालू लागतो.व भिसरून पडतो. अंग राडीनें भरून जाते. जरा ओकादे झाडडि त्याला दिसत नाही. मग तो अगदि रडकुंडीला येतो. पुढ मग पाऊस थंडी येतो. रस्त्यावर गुडगाभर पाणी येते तो भराभर चालतो त्याला काहीं अंदाज नसतो त्यामुळे तो तेथे असलेल्या गढारीत पडतो मग त्याची काय स्थिति झाली असे हे वर्णन करणे नको.

(३)- आम्ही क्रिकेटचा सामना पाहावयास गेलो होतो. तेथें चांगली गंमत होती. एक मुलगा सिटया वाजतो तर एक मुलगा शिव्या घालतो तर एक मोठ मोठयाने ओरडतो तर गर्दीत माणसे पडतात व रडतात व त्या ठीकाणी एक मुलगा मुर्च्छितमुखी झाला आहे. थोडया वेळाने क्रिकेट सामना संपुन गेला.

(४) क्रिकेटचा सामना. मी पाहावयास गेलो तेव्हा मुलांची चिक्कार गर्दी होती आणि त्या क्रिकेटमधील बाल आल्यावर मुलगा बाट घरून जोरानें व्याट मारील तेव्हा आम्हाला आनंद होती व मुले ओकमेकाला हुर्यो म्हणून चिडवू लागतात व खेळ संपल्यावर आम्ही दुसरा क्रिकेट खेळाचा व आमचा क्रिकेट खेळाचा आनंदाने जिंकले असे ठरविलो व दुसऱ्यानेही मी जिंकले किंवा आम्ही जिंकले असे करतो.

(५) चंद्र कधीच बुडला नाहीतर आपणाला पौर्णिमें नंतर १५ दिवस चांदणे मिळणार नाही. पौर्णिमे दिवशी आपणा अुलास वाटेल जमणार नाही. चंद्राचे चांदणे अगदी सौम्य व अल्हाद-दायक असते त्याची पुन्हा आपणास पौर्णिमेची आठण होईल.व चांदण्याचे आश्चर्य वाटेल व आनंदीत व्हाल.

(६) चंद्र जर कधीच बुडला नाही तर सगळीकडे रात्रीच्यावेळी चांदणे पडणार नाही रात्री अगदी काळोख असेल आणि चंद्रग्रहण हररोज होईल. सदास चंद्रग्रहण हररोज होईल आणि त्यामुळें सर्वांना भिती वाटेल.

C-grade responses to Q.no.9 (Continued)—

क्रियता १ ली.

(१) सगळीकडे नुकतीच गर्दी रात्रीची वेळ होती मोठ्याने गर्जना करणारे ढग नाचाप्रमाणें वाटत होते मध्येच विज चमकली की डोळ्यापुरतेच दिसे नंतर दिसनार नाही इतपत वेळ पडत होते मोसाटमाचा वारा सुटला होता झाडे मोडून पडत होती चिखलातून पऱ्हा पूजी थोडी झाली मी आता घरी पोहोच लोका वाटेतच अगावर झाड पडते का विज पडते या भाराने गांगरून गेला होता. पायात काटे मोडलेलेची मला जाणीव नव्हती तो मुसो धावत पळत सुटला होता. अंगावरील कपडे भिजून चिंब झाले होते थंडीचे शहारे त्याच्या अंगावर उभे राहीले होते. असा रीतीनें तो घरी परत गेला.

(२) नासून खूपच मुसळधार पडला होता विजा चमकत होत्या अशात ऐक गरीब भीकारी गावातून जात होता. पावसापासून रक्षण करण्यासाठी त्याच्याजवर काहीच साधन नव्हते बुचकुळ्या तो ऐका वाड्याजवळ आला पण तीथल्या माणसानें त्याला हीडकारून लावले त्यावेळी त्याला असे वाटले की। माणसास माणूस उपयोग पडत नाही त्याच्या या जगात उपयोग तरी काय । असेच तो पुढे चालू लागला ऐका सभ्य स्त्रीने त्याला आपली छत्री दिली व मफलरही दिली त तीं नीघून गेली.

(३) सामना पाहण्यासाठी जमले की गर्दी तो गर्दी फार भुतम खेळतो तो बघा कीती जोराने ब्याल मारला त्याचा ब्याल कीतीवर चढतो तो पासींग कीती चागले करतो ती टीप ही फार चागली आहे.

(४) नवू बाजता सामना सुरू होणार होता त्याच्या आगोदरच आर्धातास क्रिकांग प्रेक्षकांनी भरून गेले होते. प्रेक्षकांचा गोंगाट क्रिकांगावर हेलकावे खात होता. मुले खेळण घेळ, खेंगटाने लाल असल्यामुळ त्या मेळचा व खेंगटाण्याचा वास मधुनच नकला भासत असे. सामना सुरू झाला, सेकदमच सर्वांनी आपआपल्या पाठीच्या नांवानें ओरडून खेळाडूना प्रोत्साहन देवू लागले.

(५) चंद्र कधीच बुगवला नाहीतर आपली बोटे आपल्याच डोळ्यांत जातील.आम्हाला दिसणार नाही. पिकांना.झाडना प्रकाश नाही मिळाला तर ती निस्तेज दिसतील.आणि लाखो लाहाने चालविण्यास अडचळा येतील, लोक डेकमेकांना मारहाण करतील, वाजीट गोष्टी करतील आणि जीव गोधळल्यासारखा होतील आणि अपघाते फार होतील.

(६) चंद्र कधीच बुगवला नाही तर । सर्व देशभर काळोख पसरेल, कोणाला कोन ओळखणार नाही, झाडे मुळपे जगणार नाहीत, सर्व लोक रानटी अवस्थेस जातील, व आपआपसात मारामारी नीमानि होतील.

C-grade responses to Q.No9 (Continued)

कियता ११ वी.

(१) जर अेखादा माणूस काही महत्त्वाच्या कामासाठी पाऊस येणार हे माहीत असूनसुध्दा तो छत्री घेऊन गेला नाहीतर त्या कामाची व त्याची अगदी मन निराश होते हे माणसाने सधा पहेल तसे आगले पाहिजे. तो जर भिजत आला तर त्याला दुसरे दिवशी ताप येतो व डॉक्टरचा बिल भरावे लागते याचे कारण फक्त छत्री नसते हेच आहे.

(२) याक्षात मनुष्य सापडला असता तो पण पराभरा चालु लागेल. आपले महत्त्वाचे सामान कोठाच्या आतील खिशात ठेवेल आणि जर अेखादे पाघरुण असेल तर ते लोकांवर घेऊन याक्षा-घालून रडण करत पाहील. अशया रीतीने तो स्वतःचे अंग न भिजेल अशया परिस्थीत आणि - आधार मिळाव्यास जागा हुडकेल.

(३) सामना फार चुरशिचा होणार आहे. असे समजल्यावर जो तो क्रिकेटची मॅच पहाण्या-साठी मर्यकर गर्दी जमली होती. २० ते २५ हजार जवळ जवळ माणसे होती. पहाव्यास गेल्या-नंतर जिकडे तिकडे रंगीबेरंगी पोषाक दिसत होते. कोणि शिट्या फुकीत कोणि गप्पागोष्टी करित. नाना प्रकार काहीहि करीत. पण अेकादा गडी बाद झाला तर कित्येकांना लाडीठ वाटते तर कित्येकांना आनंद होऊन टाळ्याचा गजरा करीत.

(४) काय गर्दी ही ! मी रस्तावरुन घराकडे निघालेलो होतो. तोच मला आटेत गर्दी दिसली. कसली गर्दी पहातो तर फुटबॉलचा सामना. काय प्रेक्षणीय सामना झाला तो - म्हणुनच अेवढी गर्दी झालेली होती. गर्दीस गर्दी सामील होत होती आणि माणसे मेतच होती. ज्याप्रमाणे अेकाद्या माणसाला धनात धन अधिक मिळत जावे तसे ते झाले होते.

(५) चंद्र लुगवला नाहीतर आपणास चुन्हामुळे झालेला ताप शांत होणार नाही त्याचप्रमाणे पृथ्वी निघणार नाही त्याचप्रमाणे सगळीकडे चुन्हाच्या त्रासामुळे जीव कासाविस होतील. सगळीकडे काल होतील सर्व पाणी सुर्याच्या चुन्हामुळे अटून जातील व आपणास जीवन जगणे - अशक्य आहे व त्यामुळे आपल्यास शितल गोष्टीप्रमाणे चंद्राची आवश्यकता आहे.

(६) चंद्र कधीच लुगवला नाही तर काय सांगावे आमचे पकोर पती जातील मरुन. - रोहिनीला गमनार नाही गगनात. सरुन जोडपी का आधारास जातील फीरायला. चांदणीरात्र हि कवितेचे स्फुर्तीस्थान (काहीं कवितेला मारतील) आहे. काव्ये कमी होतील. उत्कर्ष व अवनिती याना चंद्रकोरीची सुपमा आस्वयाचे लोक विसरुन जातील व पुर्वीच्या वाङ्मयात आलेल्या सुपमा हा अेक संकेत होऊन बसेल.

O-grade* responses will show how they fail to do so. The sex-wise analysis has finally shown that girls in Std. XI are unquestionably superior to boys in the ability to write lucidly and vividly; as in other questions the percentage of girls' responses scoring O is less than that of boys' responses scoring O and the percentage of girls' blank responses is also less than that of boys' in all the three classes. Hence it is needless to say again how strongly girls stand for descent and polished expression. Regarding the choice of themes, girls and boys have shown no sex-difference in this respect. The first of the themes ~~पावसात सापडले का इसम~~ was attempted by an over-whelming majority of pupils in all the three classes. Nearly 50 percent or more of pupils from Std.VII and Std. IX attempted it and the percentage of pupils from Std.XI attempting it exceeded 40. According to the number of attempts in all the three classes it stands first. The second theme ~~सामना पत्रव्यासाठी जमले ली गर्दी~~ got the next preference in all the classes and the last theme ~~चंद्र कधीच पुरवत नाही तरी~~ got the last preference in all the three classes. The percentage of pupils attempting the last theme is however, quite low in Std. VII, which is only 12 percent. The percentage of pupils attempting the third theme was 17 in Std. IX and 21 in Std. XI. These figures clearly indicate that pupils in lower classes have aversion for purely imaginary themes. They are able to describe concrete objects more efficiently. Pupils in the higher classes have got a tendency to ramble in the field of imagination wherein they get free scope for the expression of their imagination and dreams. This is of course in keeping with the dreaming mentality of adolescents.

General Remarks on pupils' performance in the first two tests: The first two tests cover different aspects of expression

* Please vide pages 162 to 164 for O-grade responses.

and efficiency in them would certainly have a good effect on pupils' composition on the whole. Hence before reviewing pupils' performance in test No.3 it will be useful to have a general idea of pupils' performance in both the tests.

Std. VII: Pupils in Std. VII have got a very narrow range of vocabulary. They badly lack in precision. They rarely possess the idea that sentence is a complete thought-unit. Their sentence-structure is quite loose and they cannot construct even simple sentences correctly. Their weakness in this respect is especially seen when they are asked to write a paragraph. They commit orthographical mistakes in abundance. They are equally ignorant of the use of punctuation marks. They occassionally use full-stop. They are not at all familiar with the art of planning and the other logical aspects of composition.

Std. IX: Pupils of standard IX have shown a remarkable progress in the acquisition of vocabulary; the class shows on an average a rise of 50 p.c. in this respect, yet they too lack in precision. They possess inadequate knowledge of idiomatic expressions and words useful to express their feelings and emotions correctly. They can construct simple and complex sentences correctly, but they are not efficient in using them correctly and in organising a paragraph effectively. They are also weak in the art of planning, precis-writing and arguing; and as such, their composition becomes irrelevant and illogical. They commit orthographical mistakes to a less extent, their attainment in this respect is not, however, quite satisfactory. They rarely use the other punctuation marks excepting Comma and Full-stop.

Std. XI: Pupils' range of vocabulary is fairly good but it does not show a considerable progress over the one in Std. IX. Pupils have got a better knowledge of idiomatic expressions, yet

they cannot express their emotions and feelings correctly. Their sentence-structure is not defective but at the same time it is not effective. They use more of complex sentences in a paragraph and give scope for construction mistakes. They show a better ability in organizing simple sentences in a paragraph which generally lacks in variety, lucidity and appropriate use of expressions. Thus, it will be seen that though their vocabulary is increased they fail to use it effectively in their composition for want of precision. Their knowledge of planning arguing, precis-writing, and thought expansion is far from being satisfactory. The number of orthographical mistakes is reduced to some extent; mistakes in -अनुस्वार- and -ह्रस्वदीर्घ- are, however, invariably committed by almost all pupils even in this class. They use Comma, Full-stop and Question-marks, but they hardly use the other marks of punctuation.

On the whole, it can be unhesitatingly remarked that a large number of pupils in our secondary schools are ignorant of the rules of effective sentence-structure and paragraph-writing. They do not possess adequate knowledge of the rules of orthography and punctuation. Their power of expression is poor and they cannot write even a short paragraph flawlessly and effectively. These observations can very well be corraborated by analysing pupils' performance in test No.3, in which pupils were asked to write a piece of composition on a theme of their choice from the five themes given to them.

Test No.1

Composition Ability: In this test, five themes of different types were given and pupils were allowed to write for half an hour on any one of the given themes. The themes were assessed according to the scheme specially devised for this purpose and referred to on page 83 in this chapter. The attainments of pupils were analys-

(continued on page 171)

Final Test no 3

शाळेचें नांव _____

वर्ग _____ तुकडी _____ दिनांक _____

विद्यार्थ्याचें संपूर्ण नांव _____

वय [पूर्ण वर्षें तेवढींच द्या] _____ जात _____

१ खालीं दिलेल्या विषयांपैकी तुम्हाला आवडलेल्या कोणत्याही एका विषयावर पुढील मोकळ्या जागेंत निबंध लिहा.

[वेळ फक्त ३० मिनिट.]

(१) घराची ओढ (२) मला पंख असते तर !

(३) माझ्या आयुष्यांतील न विसरण्याजोगा दिवस. (४) माझा आवडता खेळ मी कसा खेळतों.

(५) क्रीडांगणांची आवश्यकता.

Table No.5

Class-wise Analysis of the Responses to

Test No. 1

Std.	Total No. of Pupils	Total No. of Responses	Marks obtained out of 15	No. of Responses obtaining the marks	Percentage of the Responses obtaining the marks
VII	933	933	0-2	100	10.7
			3-5	349	37.4
			6-8	457	49
			9-11	27	2.9
IX	1072	1072	0-2	59	5.5
			3-5	400	37.3
			6-8	588	54.9
			9-11	25	2.3
XI	955	955	0-2	18	1.9
			3-5	277	29.0
			6-8	556	58.2
			9-11	100	10.5
			12	4	0.4

Table No. 6

Sex-wise Analysis of the Responses to

Test No. 3

Std.	Total No. of		Marks obtained out of 15	No. of Responses obtaining the marks		Percentage of Responses obtaining the marks	
	Pupils	Responses		Girls	Boys	Girls	Boys
VII	G 286	286	0-2	3	97	1.0	15.0
	B 647	647	3-5	108	241	37.8	37.3
			6-8	168	289	58.7	44.7
			9-11	7	20	2.5	3.0
IX	G 225	225	0-2	3	56	1.3	6.6
	B	847	3-5	66	334	29.3	39.5
			6-8	147	441	65.4	52.0
			9-11	9	16	4.0	1.9
XI	G	198	0-2	8	10	4.0	4.1
	B	757	3-5	59	218	29.7	29.8
			6-8	109	447	14.4	55.0
			9-11	21	79	27.7	10.6
			12	1	3	0.2	0.5

Table No.7

Topic-wise Analysis of Pupils' Responses to

Test No. 3.

Themes	STD. VII				STD. IX				STD XI			
	No. of pupils attempting			Rank	No. of pupils attempting			Rank	No. of pupils attempting			Rank
*	G	B	T		G	B	T		G	B	T	
घराची कामे	31	46	77	4	46	132	178	4	49	125	174	3
मुलांपेक्षा मुलींनी	138	250	388	1	88	163	251	2	66	141	207	2
मुलांचा आयुष्यातील	66	115	181	3	58	241	299	1	72	311	383	1
विशेष दाखवलेला दिवस.												
मुलांचा कामाचा वेळ	41	174	215	2	14	167	181	3	2	74	76	5
मुलींपेक्षा कमी.												
वडिलांपेक्षा	10	62	72	5	19	144	163	5	9	106	115	4
आवश्यकता												

* G- Girls, B-Boys. T-Total.

ed, class-wise and sex-wise*. The class-wise analysis shows that the percentage of pupils scoring less than 35 percent of marks is 48.1 in Std. VII, 42.8 in Std. IX and 30.9 in Std.XI. The percentage of pupils scoring more than 35 percent of marks but less than 60 percent of marks is 49 in Std. VII, 54 in Std.IX and 58.2 in Std.XI. The percentage of pupils scoring 60 percent of marks or more is 2.9 in Std. VII, 2.3 in Std. IX and 10.9 in Std. XI. The figures clearly indicate that the percentage of pupils getting below 35 p.c. is highest in Std. VII and it gradually decreases with the next higher stage. The percentage of pupils scoring between 35 and 60 percent is the smallest in the bottom class but it steadily increases in the higher classes. The percentage of pupils scoring 60 p.c. or more marks is the lowest in Std. VII, and it does not show a considerable rise in Std. IX. Even in Std.XI, it does not show a satisfactory rise. These figures are a clear indication of the fact that at the end of our secondary-school-career, our pupils do not show satisfactory progress in composition ability. A majority of them is able to get only the minimum number of marks required for getting through the composition test, and they do not possess a higher type of ability. The answers do not posses any flavour of lucid and apt expression. They do not show variety in dealing with the topics. The beginning and the end are a ineffective. They do not exhibit pupils' command of idioms or idiomatic expressions. It will be really too much to expect the above qualities in these answers as pupils are even unable to get rid of ordinary mistakes like those of orthography, sentence structure and the logical aspects of composition. The accompanying samples of essays written by pupils of the three different classes will bear testimony to this. In the case of Std. VII and IX, only A-grade samples have been given

Continued on page - 172-

* Please vide pages - sex-wise analysis P. 169
this ... P. 168

because they are enough to show us how well or how badly our pupils in these classes write, because they are also marked by innumerable mistakes. It is only in the case of Std.XI, which is the culminating stage of our secondary education, samples of A, B and C-grade compositions have been given*. A mere comparison of A-grade performance in all the three classes shows how the composition ability of our pupils changes from class to class. Their composition steadily grows both in quality and quantity; as such the samples will be useful in measuring qualitative and quantitative aspects of pupils' progress in written composition. On an average pupils in Std. VII, write 15 to 20 lines on a theme of their own choice within half an hour. Pupils in Std. IX write 25 to 30 lines and pupils in Std. XI write about 30 to 40 lines. Pupils of all the classes are not in the habit of making a plan before they write an essay. It will be surprising to note that among nearly 3000 pupils only one student has attempted to write a planned essay. Even pupils of Std. XI are not used to set margin to the paper on which they write their composition. They are also not in the habit of splitting their composition into convenient thought-units or paragraphs, because they are accustomed to write without planning. A majority of pupils in Std. XI does not know where and how to begin a fresh para. A mere glance at the accompanying samples of pupils' essays will give an idea of the above mentioned and several other defects in the Mechanics of written composition.

A close scrutiny of the accompanying samples is, however, necessary for making an analytic study of pupils' expression in general. Hence an attempt is made in this direction with the help of a few illustrations from the responses of pupils in Std. XI. The illustrations have been mainly chosen from Std. XI, because that marks the end of our secondary education and as such they show us

(Continued on Page - 203)

* Please vide pages 173 to 202.

इयत्ता ७ वी. घराची ओढ. अ.

घराची ओढ । प्रत्येक माणसाला आपल्या घराची ओढ असते. दिवसभर श्रम केल्यानंतर घरांत जाण्यास प्रत्येक कसा उत्सुक असतो बुवा।- विद्यार्थी हे शाळा सुटल्यानंतर खाण्यास लाडू असेल नाहीतर खेळाची मॅच असेल म्हणून घरी जाण्यास कसा उत्सुक असतो काय कून, मास्तर प्रत्येकजण आपल्या घरी जाण्यास आतुरलेला असतो. त्याच्या मनांतील आपल्या घराची ओढ घराकडे ओढ घेत असते. काही शहरांत शिकण्या करिता आलेले असतात तर काहीजण नोकरी करीता आलेले असतात. आपल्याला फक्त ६ तासाचा घराचा विरह झाला तर आपण घरी जाण्यास किती आतुरलेले असतो. मग नोकरी करीता व शिक्षणा करीत शहरात आलेल्याची स्थिती काय होत असेल बरें फक्त माणसालाच तेवढी घराची ओढ असते असें नाहीं पक्ष्याला, जनावराला प्रत्येकाला घराची ओढ असते. गाजी, बैल, वासरू रानांतून घरी येण्यास आतुरलेल्या असतात. 'केवढें हें क्रौर्य 'कवितेत पक्षीण जखमी झालेली असते पण तिचा आत्मा घराकडे असतो. ती घरी जाण्यास आतुरलेली असते.

प्रत्येकाला घराची ओढ ही असतेच.

- अेक विद्यार्थी, वय वर्षे ११ +

२

इयत्ता ७ वी. मला पंख असते तर ! अ.

या विस्तीर्ण आकाशातील पक्षाकडे पाहून मला असें वाटते कीं या पक्षाप्रमाणें आपणास गगनात विहार करता येईल काय । मला जर पंख असते तर किती मजा आली असती आणि मी आकाशात जाऊन काय काय केले असते हे आतां मी तुम्हाला सांगते.

मला पक्षाप्रमाणें पंख असते तर मला ज्यावेळीं या जगाचा विट येईल त्यावेळी मी अेकदम आकाशात उडून जाईन व शांतपणे निवांत जागी बसेन. कधी कधी आकाशातील पक्षाशी लपंडाव खेळीन तर कधीकधी अेखाद्या विमानाबरोबर आकाशातुन सुसट सुसट नाचीन व पक्षाशी खेळतानां ढगात लपुन बसेन. कधीकधी आकाशातुन सुसट जाऊन निरनिराळ्या देशांचा प्रवास करीन. तर कधीकधी अेकदम पृथ्वीवर सुसरीन तर कधीकधी पक्षाबरोबर वर्तुळ करून पक्षाच्या पुढें जाईन. तर कधी कधी उंच झाडाच्या शेंडयावर जाऊन बसेन.

कधीकधी अतिशय उंचावर जाऊन रम्य शोभा पाहीन.व त्याहून उंच गेल्यावर मला नारळासारखी झाडे बोटाएवढी दिसतील व मोठेमोठे बंगले म्हणजे खेळातील बंगल्याप्रमाणें दिसतील व आगगाडया आळीप्रमाणे दिसतील व पाणी म्हणजे अेखादा चांदीचा लहान पट्टाच वाटेल. कारण त्यावर सुर्याचे ऊन पडल्यामुळे तसे वाटेल ही सगळी गंमत पाहून हा अेक खेळच मांडला आहे किं काय असे वाटेल. अहाहा 'काय मजा आली असती मला पंरतु असते तर'

आकाशातुन जात असतां मला शेते दिसली असती. व डोंगरटेकडया वगैरे दिस्या - असत्या. अशी मजा मजा पाहून तर माझ्या डोळ्याची तहान भागली असती तिकडे जावे तिकडे जावे लपंडाव खेळावा गंमत करावी ढगात लपावे अशी हि गंमत तुम्हाला सांगतां सांगताच असें वाटते किं आपण ही गंमत पहात पहात आकाशातूनच चालले आहे. पण मी नुसते म्हणुन कां, मला पंख येणार आहेत. छे तो पंखाचा विचारच नको. जरी मी असें म्हटले तरी मनाचे समाधान होतच नाहीं. काय करावे त्याला ! अेवढें मी तुम्हाला सांगीतले पण मी देवाला प्रार्थना करते किं हे देवा तु तु मला पंख दे आणि असे म्हणताच मला देवा- जवळून तथास्तु असा स्वर अैकू येत आहे असा मला भास अजुनहि होतो.

अेक विद्यार्थिनी, वय वर्षे ११ +

१

शिवता ७ वी. माझ्या आयुष्यांतील न विसरण्याजोगा दिवस. अ.

प्रश्न १ ला.(१) अेकदा मी व आमची सगळी मंडळी रानात गेलो असतां मी खेळत खेळ वाट चुकले. मी आजीला हांक मारत लागले आजी मी रानांत हिंडले पण मला कोणी भेटले नाहीं रात्र झाली मी निजले तेव्हां माझ्या स्वप्नात वनदेवी आली व मला म्हणाली की तू माझ्या घरी चल मग मी झोपेत वनदेवीच्या घरी गेले सकाळी उठून पाहातें तों सगळीकडे हिरवे.मग मी हसू लागले मला तेथे पंख फुटले मग मी पक्षाच्या बरोबर हिंडू लागले खेळू लागले मी चंद्रा मावशीकडे गेले तेव्हा तीने मला सुपभर मोती दिलें म मी ते घेऊन परत घरी आले मला लागेल ताट येईो झोपताना माझे पाय चेपत असत. मला वनदेवीने गायला नेम मारायला शिकवले. माझा आवाज चांगला झाला. मी नेम अगदी बरोबर मारीत असे घोडयावर बसणें, तलवार फिरविणे हे देखील मला येऊ लागले. मी आकाशात सुद्धा मला कराव्याची असे दिसली मी

बागेत गात असता वनदेवीने ते ऐकले वनदेवी म्हणाली किती सुंदर आवाज आहे तुझा म्हणून तोंडावरून हात फिरवू लागली माझ्या शोधासाठी आजिने ऐक माणूस आला मग मी त्याच्या बरोबर गेलें.

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ऐक विद्यार्थिनी, वय वर्षे ११ +

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इयत्ता ७ वी माझा आवडता खेळ. अ

खरेंच माझा जो खेळ आहे तो किती चांगला आहे. तो खेळ सर्व माणसाना आवडतो आणि मला तो खेळ खेळण्यांत मोठा अभिमान वाटतो व सांगण्यातहि मोठा स्वाभिमान वाटतो. माझा खेळ खेळण्यासाठीं मोठा प्रासूंड लागतो. तो आवडता खेळ म्हणजे क्रिकेट. खरेंच हा खेळ किती मजेदार आहे. बाकीचें जे खेळ आहेत ते खेळ खेळताना सर्व अवयवांना व्यायाम मिळत नाहीं. पण मी ज्या खेळानी खेळतो तो खेळ खेळताना सर्व अवयवाना - व्यायाम मिळतो. अेवढेच काय पण आपल्याला त्यापासून निरनिराळ्या प्रकारचें फायदेहि होतात. त्याशिवाय मजाही फार मेते. ज्यावेळेस मी लहान होतो त्यावेळेपासून मला क्रिकेटची फार आवड होती. मला तर असें वाटत होतें कीं केव्हा अेकदा संध्याकाळचें ५ वाजतात आणि मी केव्हा अेकदा क्रिकेटचें ब्याट हातात घेतो आणि सध्याच्या काळांत तर क्रिकेटची जरुरी फार आहे. त्याशिवाय आपल्या हिंदुस्थान क्रिकेटमध्यें फार पुढें आला आहे. म्हणून माझे मत क्रिकेट खेळावें असे आहे. खरेंच बॉलिंग टाकताना मला किती आनंद होतो की मी त्याचें वर्णनच करूं शकत नाहीं. अेकदा मला मोठ्या मुलांच्या मॅचमध्यें चान्स दिला. त्यावेळेस मला भयंकर आनंद झाला. त्यावेळेस सगळ्यांची समजुत होती कीं हा मुलगा काय खेळणार म्हणून मला इन्हा पाठवायचें ठरविलें. त्यावेळेस मला फार वाअीट वाटले. नेवटी मॅच सुरू झाली. तेव्हां माझ्या आधीचे सहा गडी थोड्या रन्स काढून आौट झाले. पण मी खेळावयास आल्यावर मेव्हां मी आॅड मारली तेव्हां - सगळ्यानीं टाळ्यांचा खडखडाट झाला. मी नेवटपर्यंत राहिलो आणि आनंदाची बातमी म्हणजे माझा स्कोअर नाबाद ७५ झाला. तेव्हां माझी सगळ्यानीं स्तुती केली व मला मोठें बक्षीस मिळालें. तेव्हांपासून तर मला जास्तच आवड लागली. क्रिकेट खेळण्यास खालील प्रमाणें साहित्ये लागतात. माझ्या खेळास फार महत्व आहे. मला त्याचा जितका -

लागते. ब्यॅट, स्टंप, हॅंग्लोज, ग्लोज, बॉल, प्याड, ही साहित्ये लागतात. माझ्या खेळास फार महत्व आहे. मला त्याचा इतका अभिमान आहे की जर काय बॉल - काट्यांत गेला तर मी काट्यांतल्या वेदना सोसून बॉल आणतो. आणि माझी महत्वाकांक्षा अशी आहे की मी हजारे सारखा प्लेयर होऊन सबंध हिंदुस्थानास आपली कृती करुन दाखवीन. माझा खेळ बघण्यास सर्व लोक येतात. यावरुन माझ्या खेळास महत्व किती आहे हे कळून येते. तरुंच भावूं तूही क्रिकेटनी खेळावयास लाग. आणि दाखव तुझी सगळ्यांना कराम्त. या सर्व कारणावरुन हा खेळ किती चांगला आहे हे कळून येते. म्हणून सर्वांनी हा खेळलाच पाहिजे. मी पुष्कळ मॅचीस खेळलो त्यांच्यात मला - भरपूर वस्तीसें मिळली. आणि माझी गौरवही झाला. मी आमच्या शाळेच्या सामन्यांत तर भरपूर रन्स काढिल्या आणि शिल्ड मिळविले. आणि आतां मी शेवटपर्यंत क्रिकेटच खेळणार.

लेक विद्यार्थी, वय ११ +

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विषय ७ वा: क्रिडांगणाची आवश्यकता: गु:

क्रिडांगणाची अवश्यकता प्रत्येक माणसास आहे. क्रिडांगण हा शब्द उच्चारला की मला खेळाची आठवण येते. खेळामुळें आपल्या शरीरास व्यायाम होतो. त्यामुळें - आपण घेतलेले अन्न खातो ते पचते. त्यामुळें आपल्या शरिरांत शक्ति येते. म्हणजेच आपले शरीर रोगी रहात नाहीं. आपले आरोग्य वाढते. शरीर बळकट होते. आयुष्य वाढते. दुखण्यांचा त्रास होत नाहीं. विशेष म्हणजे महागाईच्या दिवसात औषधासाठीं पैसा खर्च होत नाहीं. मन आनंदी रहाते. कुटुंब प्रमुख जर आनंदी नसेल तर त्याचा परिणाम कुटुंबातील माणसावर होतो. विशेषत: लहान मुलावर जास्त होतो. त्यामुळें लहान - मुलांचा स्वभावहि चिडखोर बनतो. मन आनंदी रहात नाहीं. सदा रागावणे रुसणे सुरु होते. तीच सवय लागून मोठेपणीही करुं लागतात. त्यामुळें आरोग्य बिघडते त्यामुळें वंशपरंपरेने हेच चालू रहाते. त्यासाठीं नियमित व्यायाम व आहार पाहिजे.

प्रत्येक माणसाने रोज भरपूर व्यायाम घेऊन आपले आरोग्य टिकवू व बळकट केले पाहिजे. यासाठी क्रिडांगणाची आवश्यकता आहे.

अेक विद्यार्थी, वय वर्षे १२ +

अियत्ता ९ वी. घराची ओढ. आ.

घराची ओढ ! हि ओढ प्रत्येक प्राणिमात्राला असते. आपल्या घरांत आपली आअी, आपले वडील, आपली भावंडे सर्वजण प्रेमाचेंच असतात. त्यांच्या प्रेमाची ओढ कोणाला मोह पाडणार नाही । आपले घर हे सर्व प्रेमाच्या माणसानें भरलेले असते जणू. भरदार कणसांनी भरलेले शेतच. त्या माणसांची आपल्याला ओढ लागते म्हणजेच घराची ओढ लागते.

दिवसभर काबाडकष्ट करणारा शेतकरी संध्यासमय येताच आनंदानें गाणी गात गात आपल्या खोपटाकडें परततो. आपल्या बैलंडगा पोराना वर बुचकून हुंदडतो व - कारभारणीशी गप्पा मारत बसतो. संध्याकाळी पक्षी आपल्या घरट्याकडे किती चिव-चिवाट करीत परतत असतात. त्याना आपल्या घराकडे जाताना जो आनंद होतो तो ते व्यक्त करीत असतात. गायी सुरे तरी किती भरभर घरी परतत असतात ! या सर्वाना आपल्या घराची ओढ लागलेली असते.

मला आठवतें, तेव्हा मी प्राथमीक शाळेत जात असे. शाळा सुटली की घरी जाण्यासाठी किती घाअी असे आम्ची. अेकादेवेळी आम्चे मास्तर जास्ती वेळ थांबवून घेत असत. तेव्हा किती राग येअी त्यांचा ! अजुनही मला घरी जायची किती ओढ लागते. घरी गेल्यावर लहान भावडांशी केव्हा अेकदा बोलेन मांडेन असे होवून जाते. आअीशी केव्हा गप्पा मारीन असे होते.

माणूस कितीही श्रीमंत असो वा गरीब असो त्याला आपल्या घराची ओढ असते. मला तर माझे घर म्हणजे वैकुंठ वाटते. मला जर ब्रम्हदेवानें स्वर्गांत नेले तर मी - त्याला चक्क साफेन आभारे मला तुं माझ्या घरी पोंचव कसा ! तेथे किती सुखें असतात

पण. आजीवडिलांच्या प्रेमाची सर त्याला थोडीच येणार आहे । लहान मुलाला दुसऱ्या अनोळखी ठिकाणी नेले तर ते मूल 'मला घरी जायचें 'करून रडूं लागते.

अेवढा मोठा विष्णू ! पण तोसुध्दा सगळीकडे हिंडून झाल्यावर रात्री झोपायला क्षीरसागरातच जातो. बिचाऱ्याला घर नाहीं तो काय करणार ! जातो बिचारा - पाण्यांतच !

'माणसाचें मन चंचल आहे' असें कोणतें लिहीतात. ते खरेही आहे. तो नाविन्याच्या पाठीमागें धावतो. परंतू घराची ओढ चिरकालतन तो दुसऱ्याच्या पाठीमागे लागेल असें मला नाहीं वाटते. समज मला कोणी विचारले तुला कसली ओढ आहे । तर मी त्याला सरळ सांगेन की 'मला घराची ओढ आहे.'

अेक विद्यार्थिनी. वय वर्षे १४ +

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शिर्षक १ ली. मला पंख असते तर । अ.

पौर्णिमेची रात्र होती. स्वच्छ चांदणे पसरले होते व मीही शांतपणे निद्रासुख अनुभवीत होते. त्या निद्रेमध्यें मी आपली अेक मनोरंजक स्वप्न पहात होते. ते स्वप्न म्हणजे - मी अेका सुंदर लता वृक्षांनी वेढलेल्या अशा बागेत बसले होते. माझी दृष्टी सहज वरती गेली. अहाहा ! किती तरी सुंदर रंगाचे, लहान मोठे पक्षी आकाशांत - आनंदानें क्रिडा करत होते. अेक पक्षी कुठल्यातरी झाडामध्यें लपावयाचा व लगेच तो सर्व पक्षामध्यें मुक्त जावयाचा. जणु काहीं तें या निसर्गाचा भरपूर फायदा घेऊन छपंडावच खेळत होते. ते मोठमोठया नद्यावरून मुक्त जात होते. खरोखरच त्यांना त्या जलसागरावरून मुक्तांना किती मजा वाटत असेल. अरेरे ! मला मात्र ह्यांच्यासारखे पंख नाहींत. असें मला वाटू लागले. अितक्यांत अेक सुंदर परी माझ्याजवळ आली. व म्हणाली 'बाळ तु अितका कसला विचार करते आहेस 'मी म्हटले 'हे परी, तुला जसे सुंदर पिवळे व - त्याच्यावर काळे ठिपके असे पंख आहेत तसें पंख मला आणून देशील का' !

मला वाटलेच की ही सुंदर परी आपली इच्छा नक्की पुरी करील. परी म्हणाली 'बाळ, असतेच तुला पाहिजे ना !' मग मी तुला आता' पंख आणून देते व ती निघून गेली. मी परत विचार करूं लागले. जर मला हीनें पंख आणून दिले तर मी हया पक्षांप्रमाणेंच आकाशांत जाऊन त्यांच्याबरोबर पाठशिवणीचा व लपंडावचा खेळ खेळीन. व आनंदाने आकाशांत मराग्रा मारीन व अनेक मोठमोठया समुद्रावरून उडत जाईन आणि निरनिराळे निसर्गसंपन्न देश पाहून येईन. अ खरोखर त्या सुंदर पंखाचा बाकीच्यांना हेवा वाटेल का ! नाहीं त्यांना हेवा मुळींच वाटणार नाहीं व मग आनंदानें मी त्या पंखाबरोबर व त्या पक्षांसह दिवस घालवीन जर मला हया परीनें पंख आणून दिले तर माझे जीवन किती सुखाचे होईल. मी हया झाडावरून त्या झाडावर उडत जाईन. जर मला कंटाळा आला तर उडत जाऊन त्या ढगावर बसून आनंदानें झिकडून तिकडे फिरत जाईन व अेकाद्या सुंदर ताऱ्यास मी आकाशांत उंचच उंच मराग्रा मारून त्या लखलखणाग्रा चांदण्याबरोबर खेळीन. मग आम्ही सर्वजण आनंदानें गाणी म्हणूं. मला जर त्या परीनें परत आणून दिले तर ! झितक्यांत त्या परीनें मला सुंदर निळे व नाजूक पंख आणून दिले व मी म्हटले आता आपण सर्व आपल्या इच्छा पुऱ्या करूं.

पण झितक्यांत सुखःकाल झाला व आजी मला उठव् लागली होती. अरेरे ! हे माझे स्वप्नच होते का ! मी म्हटले खरोखरच जर मला पंख असते तर मी किती आनंदानें दिवस घालवले असते व मी अजूनही त्या परीला तै नाजूक निळे पंख आणून द्यावयाला सांगते. पण माझी ही आशा कधी तरें पुरी होईल !

अेक विद्यार्थिनी, वय १२ +

अियत्ता ९ वी. माझ्या आयुष्यांतील न विसरण्याजोगा दिवस. अ.

तो दिवस मी कधीहि विसरूं शकणार नाहीं ! तुम्हाला वाटेल झितका आनंदी आहे का तो दिवस ! पण नाहीं तो दिवस आनंदाचा नाहीं. तो दिवस तु दुःखाचा आहे. वैयक्तिक दुःखाचा आहे. अर्थात माझ्या नातलगांना आप्तेष्टांनाहि पण त्या - दिवशीं बाजीट वाटले असेल. माझ्याबद्दल हळहळ-कळकळ वाटली असेल, पण त्या दिवशी

जी घटना घडली, तिचा त्रास मला स्वत:ला सहन करावा लागला. त्या दिवसाची - त्या क्षणाची मला आठवण येताच अजूनहि माझ्या अंगावर शहारे येतात. अजूनहि माझ्या हृदयांत कोठेंतरी हादरल्यासारखें होतें. त्या दिवसाची आठवण हटकून होतेच. कारण तो माझ्या आयुष्यांतील न विसरण्याजोगा दिवस आहे. मी तो दिवस कधींहि विसरूं शकणार नाहीं.

त्या दिवसापासून माझ्या आयुष्यांतील अकल्पित अशी हानि झालेली आहे. त्या दिवशीं घडलेल्या घटनेमुळें मला आजहि त्रास होतो आणि माझ्या आयुष्याच्या अखेरीपर्यंत तो त्रास होत राहील असें मला वाटतें. असा तो दिवस कोणता असेल. अशी कोणती - गोष्ट त्या दिवशीं घडली असेल ।

वाचकहो, जितके जिज्ञासु होऊं नका ती घटना वाचण्यासाठीं त्या दिवशीं घडलेली ती घटना लिहिताना‌सुध्दां माझें हात थरथर कांपत आहेत. इतकी ती भयानक गोष्ट आहे. अर्थात माझ्या दृष्टीनें ती गोष्ट भयानक आहे, कारण त्यामुळें माझी हानि झालेली आहे, असो. मी आतां खालीं ही घटना सांगतों-

तीन वर्षें मंदाच्या येत्या फेब्रुवारीला पूर्ण होतात, त्या गोष्टीला. मी त्या-वेळीं मराठी ६ वी मध्यें होतो. आमचे गांव अर्थात अेक खेडें आहे. ६ वीच्या व ७ वीच्या मुलांनीं (आम्ही सर्व मुलांनीं) अेक नाटक बसविलें होते. आणि त्या नाटकाच्या प्रयो-गाच्या प्रॅक्टिससाठीं आम्ही सर्व मुलें रोज रात्रीं गांवाबाहेरील लहानशा घरांत जात असूं. आम्ही तेथेंच झोपत असूं. त्या नाटकामध्यें अेका पात्राकडे खांद्यावर बसण्याचें काम होतें आणि दुसरा अेक त्याला खांद्यावर घेऊन उभा असे. खांद्यावर बसण्याचें काम माझ्याकडे होतें, आम्ही दररोज ते नाटकाचे प्रयोग करीत असूं. पण - - - -

१८ जानेवारी ! माझ्या आयुष्यांतील घात-दिन उगवला. मी त्या दिवशीं - शाळेला जाऊन आलों. रात्री जेवण वगैरे करून मी आवारा बाहेरील त्या लहानशा घरांत गेलों. आमची नाटकांतील सर्व मुलें जमली प्रयोग सुरूं झाला. मी अेका मुलाच्या खांद्यावर बसलों आणि तो मुलगा, ज्याने मला खांद्यावर घेतलें होते तो उभा राहिला. इतक्यांत - त्याच्या पायाला काय झालें कुणास ठाऊक तो झटकन हलला आणि मी त्याच्या खांद्यावरून खालीं आपटलों . येथपर्यंतची घटना मला माहीत आहे. कारण पुढें मी ..।.. क्षण - बुध्दिवर मारतों. नंतर मला असें कळून आलें कीं, मी त्याच्या खांद्यावरून पडलों. माझी

माझी जमिनीवर जोरानें आपटली आणि तो खांद्यावर घेणारा मुलगाहि माझ्या मांडीवर आपटला. आणि माझे मांडीचें हाड अगदीं मोडून गेलें. वयाच्या १४ व्या वर्षी ही घटना घडली. मला २-३ महिनें हॉस्पिटलमध्यें पडून रहावें लागलें. वेदना तर माझ्या मलाच माहिती ! माझा पाय पूर्ण बरा होण्यास आणि चालता येण्यास ६ महिनें लागलें. पण व्हावा तसा पाय बरा झाला नाहीं. मी जन्मभर अेका पायानें अधू होऊन बसलो. मला आतां पळतां येत नाहीं. अितर मुलांना पळतांना पाहून मला तो दिवस आठवतो, ज्या दिवशीं माझा पाय मोडला. मला जास्त अंतर चालतां येत नाहीं. मधून मधून मांडी सारखी दुखत असते, आणि त्यामुळें त्या दिवसाची अिच्छा नसतांहि आठवण होते. आणि म्हणून मी तो दिवस विसरूं शकत नाहीं.

हाच माझ्या आयुष्यांतील न विसरण्याजोगा दिवस.

अेक विद्यार्थी, वय वर्षे १४ +

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अियत्ता ९ वी. माझा आवडता खेळ मी कसा खेळतो. ब.

माझा आवडता खेळ 'फुटबॉल' मी हा खेळ हस्तगत करण्यासाठीं फार त्रास घेतला व घेत आहें. प्रथम लोक खेळत असतील त्यावेळीं मी पहात राही. त्यावेळीं माझें वय १२ ते १३ च्या दरम्यान होतें. त्याच प्रमाणें खेळायला ही मिळत नसें. नंतर मी बालगोपाल क्लबमध्यें नांव घातलें. त्यावेळीं साधारण खेळतां येत होतें. रोज सायंकाळी ५।। ते ६ वाजतां मी दररोज खेळण्याकरिता खासबाग क्रिडांगणावर जात असें. कांहीं दिवसानीं शाळेला सुटी मिळाली मी घरीं गेलों. माझें घर बेळगांव तालुका गडहिंग्लज. त्या लहानशा खेड्यांत मोठला फुटबॉल ! म्हणून मी बरोबर ८ आण्याचा लहान चेंडू नेला व त्यानें खेळूं लागलों. कांहीं दिवसानीं परत सुटीनंतर येथें आलों. नेहमीप्रमाणें क्लबमध्यें खेळण्याकरितां गेलों. कांहीं खेळाडूनीं खेळ सुधारल्याबद्दल मला सांगितले. नंतर हळूहळू मला शाळेंतील सामन्यामधून प्रवेश मिळूं लागला. परंतु माझा खेळ कांहीं चांगला होईना. मी मन लावून प्रयत्न केला. मला बाहेरें खेळ थोडा हस्तगत झाला. पुढील सुटीमध्यें मी येथून अेक जुनासा फुटबॉल घेऊन घरीं गेलों व त्या पाणीठ्याचाऱ्या मुलामध्यें खेळूं लागलों. व त्यांना मी मला या खेळाचा सुमार होतें ते त्यांना समजावून सांगितलें. व त्यांना त्या

खेळाची माहिती दिली. त्यामुळें त्यांना अज्ञान लोकांना खेळाची आवड झाली. सुटीच्या दिवसांत माझें खेडयांतील बांधव माझी वाट पाहूं लागले. त्याचप्रमाणें माझाही खेळ - फार सुधारला. याचे उदाहरण तुम्हाला आज दिसेल तें म्हणजें मी बालगोपाळ टीम तर्फे मिरज टुर्नामेंटसमध्यें मिरज मेथें खेळण्यास गेलो होतों. आम्हांस चार टीम्स बरोबर तोंड द्यावे लागलें. त्या चारही टीम्स बरोबर खेळून आम्ही विजयी होऊन शिल्ड व फायनला कप अशी दोन बक्षिसें घेऊन आलों. मी प्रथम सेंटर फॉरवर्डच्या जागीं - खेळलों व नंतर राऊंटइन या जागीं खेळलों. त्याचप्रमाणें माझ्या गांवातील पाणीहे-वाल्यांना फुटबॉल म्हणजें काय ! हें देखील माहीत नव्हतें. त्यांना आज खेळण्यास सुसज्ज केले व सुटीत जाताना एक बॉल घेऊन मी जाणार आहे.

फुटबॉलच्या खेळाची माहिती मी खाली देत आहे.

लेफ्ट आऊट लेफ्टइन. सेंटरफॉरवर्ड. राइटइन राऊंटआउट

लेफ्टबॅक. सेंटर ऑफ. राऊंट बॅक.

ऑफबॅग.

फुलबॅग

गोलकिपर.

अकरा खेळाडूं असतात. व विरुध्द पक्षाचे आकरा असा बावीस खेळाडूंचा खेळ.

एक विद्यार्थी, वय वर्षे १५ +

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<u>क्रियता ९ वी.</u> - <u>क्रिडांगणांची आवश्यकता</u> - <u>अ.</u>

सरोसर सर्व लोक हे विद्येला फारच महत्व देतात.! सर्वजण आपला मुलगा, मला म्हणतो, अहो 'अरे खेळत काय बसलास ! अभ्यास कर.' आप्तस्वकीय म्हणतात, अरे बाबा अभ्यास कर, पास हो ! मग हवा तेवढा खेळ खेळ सुटी झाल्यावरसुध्दा मला - पुन्हा प्रत्येकजण म्हणतो अरे अभ्यास कर की थोडा ! शिक्षण कच्चे आहे हा !

पण अभ्यासाइतकेच खेळाला महत्त्वनाहीं का ।

खेळाना जर विद्येइतके महत्त्व आहे तर विद्येसाठीं जसें लोक विद्यागृह बांधतात त्याप्रमाणें खेळासाठीं क्रिडांगण नको का । पण अशी चांगली क्रिडांगणे किती गावात आहेत । खरे पाहिलें तर खेळाला विद्येहून जास्त महत्त्व आहे. कारण खेळ खेलून प्रकृती चांगली होते. जर खेळ खेळले नाहींत तर प्रकृतीवरहि अनिष्ट परिणाम होणार व जर प्रकृती बिघडली तर अभ्यास चांगला कसा होणार ।

म्हणून मुलानी खेळ खेळावे व त्याच्यासाठीं लोकांनी क्रिडांगणे बांधली पाहिजेत. क्रिडांगणाचे महत्त्व फार आहे. कारण तेथें शुध्द हवा असते व पुष्कळ व्यायाम मिळाल्यानें मुलांच्या प्रकृतीवर चांगला परिणाम होतो. मुले ही राष्ट्राची भावी आधारस्तंभ आहेत व त्यांची शरीरसंपदा जर चांगली राहिली तर राष्ट्राच्या भावी संकटाना खंबीरपणें तोंड देतां येईल.

म्हणून क्रिडांगणांचा राष्ट्राच्या स्थितीकडेही संबंध पोचतो. म्हणून भावी सुस्तीसाठीं राष्ट्रानें क्रिडांगणे तयार केली पाहिजेत. सर्व पुढारलेल्या शहराशिवाय सगळीकडे क्रिडांगणाची अनास्था चालली आहे.

आपल्या हिंदुस्थानची प्रगति का होत नाहीं । भारताची आयुःमर्यादा २० वर्षांइतकी का । याचे उत्तर खेळासाठीं क्रिडांगणे नाहींत व योग्य प्रोत्साहन पालकाकडून मिळत नाहीं म्हणून यापुढें राष्ट्रानें ठिकठिकाणीं क्रिडांगणे बांधून राष्ट्राची मोठी उणीव दूर करावी.

जोपर्यंत खेळासाठीं क्रिडांगणे नाहींत तोपर्यंत भारतातील मुलें अशक्तच असणार।

श्री. खेळ विद्यार्थी, वय १२ +

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शिक्षता ।। वी. घराची ओढ. अ.

मुद्दे । १. शिबिराचे दिवस. घरापासून दूर जाण्याचा पहिलाच अनुभव.
२. शरीरानें शिबिरांत मनानें मात्र घरांतच ।
३. आजीच्या हातचें तें गरीबीचें जेवण, वाटे घरीं जावें.

४. शिक्षणाकरिता परगांवी राहिलेल्या विद्यार्थ्यांचें शब्दचित्र.

शिबिराचे दिवस होते ते !

प्रत्येकास सक्तीनेंच जावें लागणार होते म्हणून सर्वजण गडबडींत होते. शिबीराचा दिवस उजाडला ! सर्व विद्यार्थ्यांनी घर सोडलें !

सायंकाळच्या नितान्त आणि रमणरम्य वातावरणांत सर्व दंग होऊन गेली होती! घराबद्दल कोणाच्याच मनांत विचार येत नव्हता पण....

दुसरा दिवस उजाडला ! सकाळीं ५ वाजतांच उठण्याचा दंडक असल्यामुळें सर्वजण लवकर उठले ! थंडी कडाक्याची पण करतात काय विचारे !

मला वाटलें कीं, खरोखरी आज आपण आपल्या घरीं असतो तर किती मजा आली असती नाहीं ! प्रातःकाळीं साखर झोपेच्या आधीन होऊन गोड गोड व मधुर स्वप्नांच्या जाळींत आपण खास सांपडलों असतो. पण आज....

आज या थंडींत .....

या थंडीतच कुडकुडावें लागणार आपल्याला !.

खरंच ! जावूं या का त्या घरच्या पवित्र न प्रेमळ वातावरणांत ! पण छे ! चुकलेंच ! आपण आलोय कशाला येथें ! घरीं जाण्यासाठीं ! नाहीं ! नाहीं !! शिबिराला ! जरें जावू दे ते !

घरांतील प्रेमळ न पवित्र वातावरण प्रत्येक विद्यार्थीरूपी लोखंडाला चुंबकाप्रमाणें ओढीत असते येवढें मात्र नक्की. आणि खरोखर त्याला आधारही आहे.

मुख्य शिक्षणासाठीं परगांवीं गेलेल्या विद्यार्थ्यांची मनःस्थिती पहा. कशी आवरल्या सारखी असते.

खरंच ! लहानपणापासून वाढलेल्या त्या घराशिवाय त्याला जिथर ठिकाणीं कधीं जरें गमेल ! जेवढें आंब्याचें रोप देशील तेवढ्याच ठिकाणाशिवाय (वाढलेल्या) दुसरीकडें - लावल्यास टिकेल काय ! तशीच अवस्था विद्यार्थ्यांची असते.

प्रत्येकाची पोटाकरितां धडपड असते म्हणून विद्यार्थी दूर जातो पण त्या वातावरणांत तो दंग होतो का..हे।

घरीं आजीनें मारलेली 'राजा' ही हांक त्याच्या कानांत सारखी घुमत असते। राजा या शब्दानें मारलेल्या हांकेपेक्षां कां त्या रेडिओतील गाणी गोड वाटतील त्याला।

आणि रात्रींच्या वेळीं तो कुस हात पाठीवरून फिरल्यावर वाटणाऱ्या त्या गुदगुल्या ! खरंच किती मजा असतें त्या घरांत ! आणि आपण येथें .... !

खरोखर घरांतील वातावरण आजीमुळेंच पवित्र होते । नाहींतर कवि यशवंताना आजी ! म्हणोनि कोणी ! आजीस हांक मारी ! रचण्याची आवश्यकताच नव्हती।

घरांत जरी भांडणे असली तर दूर गेल्यावर भावाबद्दल वाटणारे प्रेम कां अपेक्षणीय असते !

त्यानें पाठविलेल्या पत्रांत भावाबद्दल वाटणारी ती कळकळ ते प्रेम व तें घराबद्दल वाटणारे प्रेम !

आणि कधीं अेकदां घरी जाऊन आपल्या आजीला आणि भावांना कडकडून मिठी मारूं आणि रडूं !

खरोखरच आजी ! आजी !! आजी !!!

न ते पवित्र घर !!
कधींच सोडूं नये !

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अेक विद्यार्थी, वय वर्षे १५ +

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त्रियत्ता ११ वी. घराची ओढ: ब.

जीवनांत प्रत्येकाच्या निरनिराळ्या आवडत्या अशा गोष्टी असतात. प्रत्येक जणाला ती गोष्ट जीव कीं प्राण वाटतें. पण अशी अेकच गोष्टंच जगांत आहे कीं प्रत्येकाला तिच्याविषयीं आदर, आस्था, व प्रेम सुलभ्य होते. ती गोष्ट म्हणजें आपलें राहतें घर.

आपलें सर्वस्व जिथें असतें ते आपले घर. आपणांवर कितीतरी चांगले संस्कार जेथें झालेले असतात तें आपलें घर. मग आपण कोठेही असो आपण कोठेही असो आपणाला घरची ओढ लागून राहिल्याशिवाय राहणार नाहीं.

आपलें घर खेडयांत असो अगर शहरांत असो, ती झोपडी असो किंवा वाडा असो त्याच्यातील प्रेमाचा अस्वाद घेण्यास आपलें मन भुत्सुक असतें. मुलें घरगांवी शिकाक्यास - जातात. शहरांत रममाण होतात, क्षणभर आपल्या घराला विसरतात पण परिक्षा संपून सुटी सुरु झाली कीं त्यानां केव्हां आपल्या घरीं जावूं, केव्हां आपल्या लहानग्या भावडां-ना पाहूं, असें होऊन जातें. शहरांत मोठमोठी करमणुकीची साधनें असतील, रेडिओ - असतील, क्रिडांगणें असतील, वाचनालयें असतील पण घराची सर त्यानां कधीही येणार नाहीं. सुटीहून मुलें पुन: शिक्षणासाठीं परत यावयास निघालीं कीं त्यानां कितकें वाअीट वाटतें, लहान भावंडें दादा केव्हां येणार! असें विचारतानां कितके अंत:करण ओढून काढलें जातें कीं नको तें शिक्षण माझें घरच मला अधिक प्रिय असें वाटतें.

ही ओढ का वाटतें याचा शोध करूं गेल्यास प्रथम दर्शनी काहीं सुचत नाहीं. पण कदाचित जास्त विचार केल्यास चटकन अेकाधा व्यक्तीचें स्मृतीचित्र डोळ्यापुढें उभें राहतें व डोळ्यांतून अश्रूंचा पूर वाहतो. ती व्यक्ती म्हणजें परमपूज्य आपली माता - आपली जन्म-दात्री. जिनें आपणांला लहानाचें मोठें केलेलें असतें- न्हाऊं माखूं घातले असतें, पाळण्यांत घालून जोंजवीलें असतें, गोडगोड गाणी म्हणून आपणाला रिझविलें असतें. सुपदेशामृत पाजलें असतें आणि कधीं कधीं गोड प्रसादही दिला असतो. अशी ती आपली जन्मदात्री माता. मातेमुळेंच घराला शोभा अलेली असतें. माता जिथें नाहीं ते कसलें घर ! आणि कसली त्याच्या विषयींची ओढ ! मातेमुळेंच आपणाला घराची ओढ लागून राहतें. खिन्न झालेले मन - शांत करण्यास आअीचा प्रेमळ मायाळू हात पुरेसा असतो. आअीची महती वर्णावी तितकी थोडीशीच आहे.

घरासीं आपल्या कितीतरी गोड स्मृती खिळून राहिलेल्या असतात. आपण लहान-पणीं जेथें, विटीदांडू घेळलों ते आंगण, जेथें चांदण्यांत आंधळ्या कोंबींबीरीचा खेळ खेळलों होतो तें आंगण, जेथें पेरवीच्या झाडावर बसून मनसोक्त पेरू खाल्ले, आअी सर्दी होअील असें सांगत असतानां सुध्दां खालेल्ले हिरवे आंबे हें सर्व आठवलें म्हणजें रम्य तें बालपण असें वाटल्यावाचून राहात नाहीं. आपले बालमित्र - त्यांच्यासी आपण खेळलेलें खेळ, त्यांच्या-सीं 'फू' केलेली गट्टी. ही सर्व घराची ओढ तीव्रतेनें वाढवीण्यास कारणीभूत होतात.

असें हें घराचें महात्म्य असतें, असें पावित्र्य असतें, आणि त्यामुळेंच आपणाला घराची ओढ लागून राहते. घराची ओढ हीच खरी मनुष्याला माणसाप्रधान करण्याची कसोटी आहे, असें मी म्हणेन.

अेक विद्यार्थी, वय वर्षे १६ +

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शिवता ११ वी. घराची ओढ. क.

घर म्हणजे अेक मनुष्याच्या आयुष्यातील अेक विश्रांतीस्थान आहे. मनुष्य जेव्हां बाहेरून दमून शिणून येतो तेव्हां त्याला घरामध्यें विश्रांती घेता येते. घर म्हणजे त्याचे सर्वस्व असते. घरांमध्यें त्याची प्रेमळ आजी ममता करणारे वडील आणि आवडती मांवडे. यांत तो आला की त्याला आपण अेकदा नंदनवनांत शुतरल्याप्रमाणें वाटतें आणि बाहेरून शिणून आलेला तो घरांत आपली रमून जातो. बाहेर जरी त्याला काहीं वाअीट गोष्टी कळल्या असतील तरी घरी दारांत आल्यावर मांवडानीं त्याचें मोठया आनंदानें व हसऱ्या चेहऱ्यानें केलेले स्वागत आजीची शांत गंभीर व नेहमी कामांत गुंतलेली मूर्ती हे पाहून त्याचा सर्व मनावर झालेला परिणाम नाहीसा होतो आणि त्या सर्वांच्या आनंदात तो समभागी होतो.

घर ! आनंदी घर ! या घराची थोरवी फार आहे. मनुष्य जेव्हां लहान, अज्ञान असतो तेव्हां त्याला त्याची थोरवी समजून येत नाहीं. परंतु थोडयाच काळांत जर तो दुसरीकडे शिकण्याला, नोकरीला अगर कोठेहि गेला तरी त्याला त्याची आठवण येते आणि मग त्याला आपल्या घराची आठवण येऊन तो त्या घरांतील प्रत्येक गोष्टीची आठवण - करूं लागतो. आपल्याकडे अेक म्हण आहे स्मृती ही अेक भूतकाळाकडे वळलेली दुर्भीण आहे आणि आपल्या घराच्या प्रत्येक स्मृतींत आपल्याला आपल्या घरांतील प्रत्येक गोष्ट अगदी खऱ्याप्रमाणें त्या दुर्भीणीतून दिसूं लागते व त्यांतच तो रमून जातो. मनुष्याला त्या प्रत्येक गोष्टींत आनंद भरलेला दिसतो. त्याला त्यांत परत जाऊन रमून जावेसें वाटते परंतु - शिलाज नसतो.

मनुष्यानें आपल्या घराची किंमत ओळखली पाहिजे त्यांत त्यानें समरस होऊन त्यांत

आपल्याला काय चांगले करता येऊील हे पाहिले पाहिजे. आपल्या आजीला आपण कामांत थोडी मदत करून तीला विश्रांती दिली पाहिजे. मार्तंडावर व न रागावता त्यानां - प्रेमळपणानें अभ्यास करण्यास सांगून त्याला आपल्या घराबद्दल शिस्तीबद्दल थोडासा शुपदेश केला पाहिजे. प्रेमळ वडिलांची परिस्थिती जाणून ते बाहेरून किती दमून येतात हे समजून घेऊन त्यानां थोडी मदत केली पाहिजे किंवा त्याची सेवा केली पाहिजे आणि आपण मोठें झाल्यावर त्यांच्यावर कोणतीहि जबाबदारी अगर घराची काळजी राहूं देणार नाहीं या-बद्दल मनीषा बाळगली पाहिजे. मनुष्याला दुसरीकडे गेल्यावर घराची किंमत कळून येते.

जेव्हां लहान मुलें शाळेतून घरी जातात आणि जर अेकादे दिवशीं त्याला मास्तर रागावले तर त्याला आपले ते दु:ख आपल्या मित्राजवळ प्रगट करता येत नाहीं तर तो जेव्हां घरी जातो तेव्हां त्याला राहवत नाहीं व तो ती गोष्ट आपल्या आजीजवळ सांगतो व त्याला शाळेतून कधी अेकदां घरी जाजीन असें होऊन जातें व तो आपल्या आजी-जवळ सगळे दु:ख सांगून आपले जड झालेले मन हलके करून घेतो. अेवढा घराचा मोठेपणा आहे.

घर ! घर ! फार सुंदर ! मला माझ्या घराची आठवण कायम राहील ! व ते आदर्श करण्यासाठीं मी आहोरात्र जन्मोजन्मी झटत राहीन व मला असे.

अेक विद्यार्थी, वय वर्षे १६ ।

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शिवता ११ वी. मला पंख असते तर अ.

ओहो ! काय मजा झाली असती. पंखामुळें पक्षाना जो स्वैर मराठ्या मारण्याचा आनंद मिळतो तोच मी मिळविला असता. अनुपमेय, अलौकीक निरपेक्ष आनंद तो ! या झाडावरून त्या झाडावर या शाळेवरून त्या शाळेवर या घरटयांतून त्या घरटयांत - सूर्याच्या पिवळ्या कोवळ्या सुन्हांत स्वैर स्वैर आनंद लुटला असता.

जग म्हणजे काय याची पुरेपूर कल्पना मला झाली असती. अेकाद्या लहान मुलाच्या कोवळ्या हातानें पतंगाला मागेपुढें ओढावे पण --- पण तो लटपाट पतंग जग पहाण्यामध्यें जितका बेभान झालेला असतो की तो खाली येण्याचे स्पष्ट नाकारतो. त्याचप्रमाणें अगदी

त्याचप्रमाणें या स्वार्थी, आपमतलबी जगापासून दूर राहून त्याची गोडी चाखण्यास आनंद मी मिळविला असता.

निष्पाप पाखरांवर कोणी नियंत्रण घालूं शकत नाहीं. मानवी जीवनाची किंवाग्राना माहितीसुध्दा नसते. मला पंख असते तर खरोखरीच मी मुक्त मुक्त जाऊन आकाशाला गवसणी घातली असती. गगनचुंबी वृक्षावर तासन तास मुक्या मारत राहिले असते. निळ्या निळ्या समुद्राच्या अथांग लाटाशी खेळत राहाण्यापेक्षा त्या अवखळ, छछोर फेसाळलेल्या सागराचे - तांडव नृत्य पहात पहात निळ्या, निळ्या आकाशरूपी सागरांत डुबत राहिले असते. आज-पर्यंत मंगळावरची स्वारी पुरी झाली नाहीं. खरोखरच मला पंख असते तर मी ती हाडाची काडे करून पुरी केली असतीं. आकाशांतील नक्षत्रे, चंद्र, सूर्य यांच्याशी स्नेह संपादला असता निसर्ग रम्य आहे. सुंदर आहे. त्यांतील स्वर्गातील सुखे पृथ्वीवर आणण्याचा भगीरथ प्रयत्न मी केला असता.

माझ्या सर्व आयुष्याला निराळे वळण लागले असते. मनुष्याला त्याच त्याच चाकोरी-तून जाण्याचा कंटाळा आला म्हणजे तो नवीन मार्ग शोधू लागतो नाहीं ? झालेला मुक्त मुक्त जाता आले असते. फिरताना, खेळताना काय मजा आली असती आणि धावण्याच्या - शर्यतीत खात्रीनें पहिले पारितोषक पटकाविले असते. अेका पंखामुळें माझे सारे जीवित सुखी झाले असते. पक्षांना आकाशांत मराग्रा मारतांना पाहून त्यांचा हेवा मला वाटला नसता. पूर्वी जे देवदूत होते त्याना पंख होते म्हणे. अगदीं त्यांच्याप्रमाणें सर्वांना उपयोगी पडत माझा देह खर्चला असता मी.

अेक विद्यार्थिनी, वय वर्षे १६ +

शिक्षक ११ वी:- मला पंख असते तर ! ब:-

खरच पुष्कळ वेळा मनुष्य आपल्याला कधीही न अनुभवायला मिळणारे सुख आपल्या कल्पनारूपी राज्यात उपभोगीत असतो. आपल्या आशा आकांक्षा तो कल्पनांत पूर्ण - करतो.

नुकताच सुर्यास्त होऊ लागला होता अन माझ्यापुढें खेळकरपणानें नाचणाऱ्या त्या अथांग समुद्राच्या लाटा पहात मी किनाऱ्यावर अेकटीच बसले होते. पक्षी थव्या थव्यानी

आपल्या घरट्यांकडे चालले होते आणि त्या पक्षाकडे पहाताना च माझ्या डोक्यात अेक विचार आला खरच मला जर असे पंख असते तर ! तर काय मी जितकी जितकी मजा केली असती किं, काय सांगु. अनेक ठिकाणें पहाण्याची अपूरी राहिलेली माझी महत्वाकांक्षा मी आधी पूर्ण केली असती. परिस्थितीच्या अभावी माझ्या आजपर्यंत सर्व जिज्ञासा जिथल्या तिथे गोठून गेल्यात त्या मी पूर्ण करीन. मला पंख आले तर मी स्वतःहून - मनाला वाटेल तिथें जाअीन. मोटार, आगगाडी वगैरेचे भाडे तर मला नाहीच द्यावे - लागणार पण स्वतःचा मार्ग आक्रमण करतात वाटेत येणाऱ्या नदीनाले, सागर मोठ्याले डोंगर रान अरण्ये कशयाचीच मला अडचण पडणार नाहीं. भूक, तहान, विश्रांतीकरता खाली यावे आपले काम आटपून पुन। प्रवासाला मोकळे व्हावे. मला पंख असते तर आधी मी आपल्या हिंदुस्थानला निसर्गशोभा देणारा ज्याचा सारखा संबंध देशांत दुसरा नाहीं असा 'हिमालय' मी आधी पाहीन. खरच अगदी लहानपणापासून मी हिमालयाची माहिती त्यावर होणारी व्याख्यानें सर्व अैकले. आणि तेव्हांपासून वाटते आयुष्यांत अेकदातरी - हिमालय पहावा. आणि नंतर जगातील आश्चर्यांपैकीं अेक असलेले आश्चर्य म्हणजे ताजमहाल तो पाहिन. गोलघुमट आणि पुष्कळ पुष्कळ गोष्टी मी आधी आपल्या हिंदुस्थानातील - पाहिन. मग मी परदेशांत जाअीन असा मी सर्व जगाचा प्रवास करीन. सर्व जग हिंडीन. नि मग पुन। आपल्या हिंदुस्थानात आल्यावर आपल्या देशाचे कार्य करीन मी माझा देह झीजवीन.

स्वत।ला पंख आल्यावर कुठेही जाण्यासाठी मला दुसऱ्याची शक्यतो गरज लागणार नाहीं. हवेमध्यें खरेपणानें संचार करण्याचे सुख मला लाभेल. निसर्गाची सर्व ठिकाणें मी पाहीन.

अरे किती अंधार झाला मला घरी गेले पाहिजे मी जागी झाले.

अेक विद्यार्थिनी, वय वर्षे १६ +

शिवता ।। वी. 'मला पंख असते तर' क.

मला जर पंख असते तर किती बरे गमंत झाले असते. हल्ली या जगांत पैशाशिवाय कित्येक लोक आहेत. त्यामुळे त्याना दुरचा प्रवास करता येत नाहीं. जर पंख असते तर पासारखे अेक ठिकाणाहून दुसऱ्या ठिकाणी मजेत जाता आले असते. व सृष्टीची निसर्गशोभा

पाहात आली असती. व दररोज नवीन ठिकाणी पाहिली असते व स्वर्गात जाऊन खरोखरच देव असतो का नाही है जानले असते. व मोठमोठया बागेंत झुडुना करनन फळें खाल्ली असते व रखवालदाराचे खोड मोडली असते. मला कित्येक मोठया झाडकवर चढता येत नाही पण जर मला पंख असते तर अेक झुडुनांत झाडकवर चढून बसलो असतो. समुद्र बुलाडण्यासाठी जाहाजातून जावे लागते ब जर पंख असते तर मोठया आफाट समुद्रावरनन मोठी गम्मत करीत व केव्हा उंच आकाशात जावे तर कधी खाली पाण्याजवळ येऊन पाण्याची शोभा पाहावी असे करीत मी समुद्र ओलांडले असते. मी जितकी गमत केली असती की ते मला लिहून व्यक्त करता येत नाही. जर पंख असते तर ते तुम्हाला करननच दाखविलो असतो.

अेक विद्यार्थी. वय वर्षे १५ +

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शिक्षा ११ वी. माझ्या आयुष्यांतील न विसरण्याजोगा दिवस. अ.

अेखादा मनुष्य देवीसारख्या असाध्य रोगांतून सहिसलामत सुटला तरी त्या देवीचे वण त्याच्या शरीरावर कायम राहतात आणि तेच त्याला जास्त दुःखदायक होतात. आयुष्यांतसुध्दा काही काही प्रसंग असे घडून येतात की ते प्रसंग प्रत्यक्षपणें जरी नाहिसें झाले तरी त्यांच्या चांगल्या अगर वाजीट स्मृति कायमच राहतात आणि त्याच - मनुष्याला गतगोष्टीचे पुन। पुन। स्मरण देतात.

खरोखर त्या प्रसंगाची आठवण मी जन्मांत विसरणार नाही. मला वाटतं - रविवार असावा त्या दिवशी मला जर बुठायला बुशीर झाला म्हणून मी लगबगीनें प्रातर्विधी आटोपले आणि बाहेर जाण्याकरिता सोप्यांत पाऊल ठेवलें मात्र. विस्तवावर पाय पडावा त्याप्रमाणें किंचाळत मी मटकन खालीं बसले. माझे ओरडणें अेकून आजी स्वयंपाकघरांतून धांवतच बाहेर आली आणि कोपऱ्यांत दडी देऊन बसलेल्या विंचोबाना तिनें यमसदनास पाठविलें.

आदल्याच दिवशी रात्री आम्ही चांदण्यांत गप्पा मारीत बसलो होतो. अर्थात त्या गप्पाना अमुक अेकू विषय मक्हताच. बोलता बोलता सहज विंचवाचा विषय -

निघाला. मी मोठ्या फुशारकीनें म्हटले, 'खरोखर मला गंमत वाटते तुम्हा लोकांची. जेवढासा विंचू तो काय अन त्याच्या वेदना कितीशा असणार ! पण तुम्हा लोकाना नाहीं त्या गोष्टींचा बाऊ करायची संवय फार"

'हे बघा ताजीसाहेब, पक्व स्वत:मेल्याशिवाय स्वर्ग दिसत नाहीं. असाच कुणी कुणाला नांवे ठेवूं नमेत हें बरे' माधवनें आजोबाचा आव आणीत उत्तर दिलें होते. अन याच्याच दुसरें दिवशीं प्रायश्चित्त म्हणून वृश्चिक महाराजांच्या कृपेचा प्रसाद मला मिळाला.

पुरदु:ख शीतल म्हणतात ते कांहीं खोटें नाहीं. पण तेंच दु:ख अनुभवण्याचा दारुण प्रसंग माझ्यावर आल्यानें त्या दु:खाला शीतल म्हणण्याचे धाडस मला करवेना. आणि - मी जोरजोरानें विव्हळूं लागलीं. दंश झालेली जागा चांगलीच सुजली होती. आणि वेदना असह्य होत होत्या. आजीनें आणि आजीनें त्यांना ठाऊक असलेले सारे उपचार केले - पण व्यर्थ. खेडेगांवात डॉक्टर तरी कोठून मिळणार ! खेडयांत आमचा गडी रामबाण औषध देतो. गण डोक्यानें जरा कमी, जवळजवळ अर्धवटच म्हटला तरी चालेल. परंतु - बुडत्याला काडीचाहि आधार पुरतो ना' आजीनें त्याची ताबडतोब रवानगी केली - आणि तें औषध आणण्यास सांगितले. १५ मिनिटांतच तो औषध घेऊन परत आला. आजीनें मला औषध दिलें आणि ती कामाकरितां आंत निघून गेली. त्यानंतर पांचच मिनिटांत माझ्या पोटांत कालवल्यासारखे होवूं लागले. डोक्यांत मुंग्या सरल्या. हातापायांच्या नाड्या आंखडू लागल्या. जवळच बसलेल्या माधवनें घाबरून आजीला हाक मारली आणि त्यानंतर - - - - - - त्यानंतर काय झाले हें कळायला आत्मादिक शुध्दीवर कुठें होते. आजीच्या सांगण्यावरून मला पुढील हकीकत समजली.

जवळ जवळ ५-६ तास मी बेशुध्दावस्थेत क घालविले. माझे सारें अंग काळेनिळे पडलें होते. आजी अेकीकडे रडत मनांतल्या मनांत देवाला हजार नवस बोलत होती. डॉक्टरना बोलावण्यासाठीं शेजारच्या शहरीं गेलेला माधव थोडयाच वेळानें त्यांना घेऊन आला.वाटेंत त्यानें सारी हकीकत डॉक्टरना सांगितली होतीच. आल्याबरोबर त्यांनीं आजीआजाना धीर दिला आणि मला सिंजेक्शने देण्याचा सपाटा चालविला. आजी मोठ्या आतुरतेनें डॉक्टराच्या चेहऱ्यावरचे भाव निरखीत होती. १-१ तासानंतर मी डोळे मिटूनच क्षीण स्वरांत पाणी मागितले. डॉक्टराच्यारूपानें देवच अवतरला असें वाटले आजीला. थोडया वेळानें सारें काहीं ठीक झालें.

दुसरें दिवशीं त्या साधुमहाराजांनीं चंबुगवाळे गुंडाळून पलायन केल्याचें समजलें. घडलेल्या या दुर्धर प्रसंगाचें खापर गणूच्या डोक्यावर फोडण्यांस मी तयार नाहीं. तो तर बिचारा रडूं लागला. त्या दिवशीं काळ आला होता पण वेळ आली नव्हती - असेंच मी म्हणेन. मला त्या दिवसाची सुस्ती आठवण झाली तरी माझ्या अंगावर काँटा उभा राहतो.

अेक विद्यार्थिनी, वय वर्षे १७ +

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शिवता ११ वी. माझ्या आयुष्यांतील न विसरण्याजोगा दिवस. ब.

तो भाऊबिजेचा दिवस होता. त्या दिवशीं निकडे तिकडे फटाक्यांचा कडकडाट चालला होता. आकाश दिवे घरांदारावर उभारलेले दिसत होते. रस्त्यारस्त्यांतून निरनिराळ्या सिनेमांच्या नांवाची घोषणा होत होती. प्रत्येक खोलींतून गोड पदार्थांचा - घमघमाट सुटला होता परंतु -

माझी वडील बहीण अिहलोकास जाऊन सात दिवस झाले होते. आजीचा शोक अजून आवरला नव्हता. मी बारा वर्षांचा होतो. माझ्या कल्पनांचा अजून पूर्णपणें विकास झाला नव्हता. मी वडलांना दादा म्हणत असे. ते सारखे येराझारा घालत होता. शालीनी माझी अेकूलती बहीण होती, आणि तीहि मला सोडून गेली होती.

मी खिन्न होवून बाकीच्या लोकांकडे पाहात होतो. लोक माझेकडे पहात व कांहीं तरी कुजबुजत असत. कोणही माझ्याकडे हात दाखवून माझ्याबद्दल कांहींतरी अेकमेकांस सांगत असत. का ? मलाच त्रास होत असे - कुणास ठाऊक.

सकाळीं जेवणास कांहींच गोडधोड नव्हतें. मी निमूटपणें जेवून गॅलरींत उभा - राहिलो. खिडक्यांत जेजारचा सात वर्षांचा बाळू माझ्याकडे आला व मला त्याच्या जेवणांतील पक्वान्नांची यादी सांगू लागला. माझ्या तोंडांत पाणी न येतां, मला त्याचा हेवा वाटला.

संध्याकाळ होत आली. भोंठभोंठ्या माणसाच्या कपाळावर कुंकवाचे पट्टे दिसू

लागले. मला भास होवू लागला की माझी ताठी जमूकाय माझ्या कपाळावर कुंकवाचा पट्टा लावील आहे पण दुसऱ्या क्षणी ती मेल्याची आठवण व्हावी व रक्त गरम होवून कसेसेच वाटावें.

रात्री नहूचा सुमार होता. आता काहीं मला राहावल नाहीं माझि अिच्छा नसतांना देखील डोळ्यांतून पाणी आलें थोडयांच वेळांत मोकांड पसरण्यांत आले. माझा आवाज काहीं ऐकान नव्हता. शेजारीपाजारी जमा झाली माझी समजूत घालू लागले पण मी सारखा माझी माशुबीज करा म्हणून किंवू लागलो.

शेजारच्या बकूनें आरती आणली व माझी ओवाळण केली व तोच दिवस माया न विसरण्याजोगा आहे.

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अेक विद्यार्थी, वय वर्षे १७ +

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शियत्ता ११ वी. माझ्या आयुष्यातील न विसरण्या जोगा दिवस. क.

अेकदा माझ्या मीत्रानें मला सहलीला जाण्याचा वीचार सांगीतला मी केव्हांही सहली जात नसे. पण त्या दिवसीही मी त्याला हया गोष्टीला नकार पण त्याच्या अग्रहाने मी जाण्याचे ठरवले आमची ही सहल कोठे जाणार याची मला काहीं माहिती नव्हती. मी फक्त त्याच्या अग्रहाने जात होतो अितकेच. माझी घरची स्थीती चांगली आसल्या कारणाने मी पैसे मात्र बरेच घेतले होते त्यानी मला बैलगाडीतुनच नेन्याचे - ठरवले व मलाही बैल गाडीत बसची हौस असलेने मीही गाडी बसलो.

आम्ही घरुन न सांगताच नीघालो. माझी समजुत अशी की आम्ही संध्याकाळी परत येशु व घरी सांगीले तर ते हया दोस्त मंडळी बरोबर सोडनार नाहींत. कारण ती दोस्त मंडळी तसीच गुडान टप्प होती म्हणून आम्ही न सांगताच नीघालो. गाडी निघाल्यापासून अदमासें अेक तासानें आम्ही अेका डोंगराजवळ आलो त्या डोंगराची शोभा अशी काहीं अवर्णीय होती की रस्त्याच्या दोन्ही बाजूस गार झाडी त्यामुळें गार वारा सुटलेला त्यामुळें माझे मनही रमून गेले. आम्ही जसजसे पुढे जाशु लागली तसतशी झाडी नाहीसव दिसू लागली. आम्ही मोंडयावेळानी जेवन केले पण जेवनही माझे झालेले कारण

मी घरांत सांगून आलो नव्हतो. अशया तऱ्हेनें आम्ही जेवण वगैरे केल्यावर सुमारें पांच वाजेपर्यंत गंमत केली. सूरबारंव्या व खेळल्या व तेथ पर्यंतचा काल मजेत घालवला. पुढे काय होणार आहे हे माहीत नव्हते. ज्यावेळीं दिवस मावळणेची वेळ आली त्यावेळी मी माझ्या मित्राना परत जाण्यासाठीं वीरू लागलो तेव्हां ते म्हणाले पलीकडील देवीचे दर्शन घेशु व नंतर जाशू. तेव्हां लगेच आम्हीं सर्वजण देवळाकडे गेलो व देवीचे दर्शन घेतले. परत ज्यांची त्यानां आठवन केली तेव्हां ते मला म्हणूं लागले कीं आम्ही तूला देवीला बळी देण्यासाठी आणले आहे.

पण मलाही सर्व चेष्टा वाटली. पण जेव्हा त्यातील लोकानें माझी मान घरुन गुदे लगवुन जवळच्या खोलीत कोंडून ठेवले व ते सर्व नीघून गेले. त्यावेळीं मी घरांत न सांगीतल्याचा व घरांतील मंडळीचे त्याच्याशी संगत न करण्याच्या शुपदेशाचा मला - पश्चाताप वाटू लागला. दुसऱ्या दिवशीं त्यांतील लोक मीत्र आला व म्हणाला कीं जर तूं मला पांच हजार रुपये देनार असशील तर मी तुला सोडून देतो पण मी हे प्रथम - नाकारताना त्याने लाथांचा व रुमठ रपाट्याचा वर्षाव केला व माझ्या गळ्यातील लॉकेट फासा न काढताच हीसका मारुन तोडले.

लेक विद्यार्थी, वय वर्षे १७ +

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विषय ११ वी: माझा आवडता खेळ मी कसा खेळतो. अ.

माझा आवडता खेळ म्हणजे 'आठयापाठया' हा होय. आठयापाठया म्हटलें कीं मला फार आनंद होतो व सर्व भान विसरुन जातो.

आठयापाठयांत कमीत कमी वीस तरी मुलें लागतात. त्यांत 'सूर' वगैरे गडी असतात. या खेळांत सुरावर फार जबाबदारी असते. सर्व कोंडया बरोबर धराव्याच्या व त्या घरच्या अस्तानांच दुसऱ्या लोकांचा घडयाला ज्याप्रमाणें अगळा वाहून न लागता माझा पकडतो त्याप्रमाणें बाद करावयाचा. बाद करतानाही वाटेल तसे न पळतां. मध्यें - असलेल्या पट्टीतूनच पळावयाचें असतें. सुरा बरोबर शिवाय आपल्या कोंडया घरणाऱ्यांचेही बरोबर साहाय्य असावें लागतें व त्यांच्यावरही सुराप्रमाणें पण थोडी जबाबदारी असते.

या खेळांत जबाबदारी पत्करावयाची व ती पार पाडावयाची, खेळतांना सावधपणा व शान्तपणा राखावयाची, कोंडी धरण्याला चुकवायचें व कोंडी फोडावयाची अनयस्तिके अंग चोरुन काम करावयाचे, अितकें असलें तरी 'खास्वर' होऊ द्यावयाची नाहीं वगैरे गोष्टी आहेत म्हणून मला 'आट्यापाट्या' हा खेळ आवडतो. माझे मत असे आहे कीं, 'माणसाच्या अंगावर जबाबदारी पडल्याशिवाय त्या माणसाची नीट पारख होत नाहीं. त्याचे गुण दोष समजूं शकत नाहींत. त्याची हौस व लायकी जबाबदारी टाकली असतां समजून येते.'

या खेळांत माझी गती फार शीघ्र आहे. मी पळतांना व कोंडी फोडतांना सुराच्याकडें व अितर कोंडी पकडणाऱ्या गड्याच्याकडे बघून पळतो. कधी कधी अगदी अंग चोरुन कौशल्याने थोडया जागेतून पळतो व कोंडी फोडतो.

त्यासाठ्या त्यांत मला सूर होणे ज्यास्त आवडते. कारण त्यावेळीं आपले सर्व कौशल्य दाखवता येते. सुराच्यावेळीं शान्तपणा राखून व सूक्ष्मदृष्टीनें पाहून मी त्या गड्याला बाद करतो. अितर मुलें म्हणतातच कीं, 'गोविंदा केव्हां येतो व बाद करतो हे समजतच नाहीं.'

आट्यापाट्या खेळतानें मी अगदी रमून जातो व कधी कधीं रात्रीं बारावाजेपर्यंत आम्हीं सर्व मुलें खेळत बसतो. आमच्या आळीतली मुलेंही माझ्याच मताची आहेत. या मुलांना तर माझ्याशिवाय खेळणें अवडतच नाहीं. माझ्या शिवाय शिताफीनें खेळणारा गडी म्हणजे बालू हा होय. पण त्याच्या मनांत असले तर तो खेळतो नाहींतर महिना-महिना सुध्दां खेळत नाहीं. मी संध्याकाळी शाळा सुटल्या पासून ९ वाजेपर्यंत आट्या-पाट्या खेळतो.

विद्यार्थ्याला व्यायामाला योग्य असा हा खेळ आहे. डोकें ताळ्यावर असल्या शिवाय हा नीट खेळता येत नाहीं. यात आपलें सर्व कौशल्य दाखवता येते म्हणून - आट्यापाट्या हा माझा आवडता, सर्वांगसुंदर व्यायामाचा खेळ आहे असें मी म्हणतों.

अेक विद्यार्थी, वय वर्षे १७ +

इयत्ता ११ वी: माझा आवडता खेळ मी कसा खेळतो. ब.

हुतूतू, लंगडी, खोखो, हॉकी, क्रिकेट असे अनेक प्रकारचे देशी विदेशी खेळ आहेत. काही खेळांना साहित्य लागते तर काही खेळांना नुसते खेळाडू असले म्हणजे पुरे. खोखो, हुतूतू व लंगडी या प्रकारचे खेळ होत. हॉकी व क्रिकेट या खेळांना मात्र जितर सामान लागते.

या सर्व खेळांत माझा आवडता खेळ म्हणजे क्रिकेट हा होय. ह्या खेळाचा विशेष हा की, ह्या खेळांत नांवाजलेले कोण कसा खेळेल हे काही 'आधी सांगता' येत नाही. कित्येक नांवाजलेले खेळाडूसुध्दा अगदी धाव न काढता बाद होतात तर काही वेळेस साधे खेळाडूसुध्दा पुष्कळ धावा काढून शकतात. म्हणूनच क्रिकेटला, 'क्रिकेट ईज अ गेम ऑफ चान्स' असे म्हटले जाते.

म्हणूनच क्रिकेट खेळतांना फार जपून खेळावे लागते. मी क्रिकेट खेळताना नेहमी काळजीपूर्वक खेळतो. कित्येक लोकांचा असा समज असतो की बॅटसमन खेळण्यास आला की त्याने सारखे टोले लगावत रहावे. पण मी पहिल्या प्रथम खेळावयास आल्यावर बोलर चेंडू कसा टाकतो, त्याची टाकण्याची रीत कोणती हे पाहिल्या २ ओव्हमध्ये पाहतो. त्यामुळे कित्येकाना माझ्या खेळात क राम वाटत नाही. कारण त्यांना चौकार हवे असतात. मी नेहमी टोले लगावण्याचा मोह आवरतो कारण अनेकदा टोले लगावण्यास सुरवात केल्यावर पुन्हा सारखे टोले लगावावेसे वाटतात व मध्येच अनेकदा फसवा चेंडू आला की आपण बाद होतो असा माझा अनुभव आहे. मी गोलंदाजी करतानाहि अनेकदा खेळाडू खेळण्यास आला की त्याला निरनिराळ्या तऱ्हेने चेंडू टाकतो. कुठल्या तऱ्हेने चेंडू टाकला असता त्याला बरोबर खेळता येत नाही ते पाहतो.

अनंत विद्यार्थी, वय वर्षे १६ +

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इयत्ता ११ वी. -: माझा आवडता खेळ मी कसा खेळतो :- क.

माझा आवडता खेळ म्हणजे तो हुतूतू हा होय. हा खेळ कोणलाहि खेळता येतो. त्याला विशेष असा पैसा खर्च होत नाही. हा खेळ दुसऱ्या जितर खेळासारखा अयथळ

व त्रासदायक असा नाही.

हया खेळापासून आपणास अत्यंत उपयोग अगदी सहजासजी कांहिही न कष्ट करिता आपणास प्राप्त होतात. खेळाबरोबरच हा खेळ उघड्या मैदानावर व उघड्या अशा हवेत - खेळावयाचा असतो. त्यामुळें आपल्या अंगात चपळपणा व तरतरी आणि हुशारी अशी येते हा खेळ उघड्या खेळल्यापासून आपले मन कठोर असते ते निष्ठुर होवू लागते. तसेंच आपणास आपणास खरे बोलण्याची संवय जडते व खोटे बोलण्याची लाज वाटते. आणि तसेंच आपल्या अंगी अभिमानी बाणा चढतो.

हुतुतु हा खेळ सर्वांच्या शरीरासही बहुत मोठा परीणाम कारक आहे. आपण हा खेळ जर आपल्या मनापासुन खेळलो तर आपले शरीर बळकट व मजबुत राहाते. त्याशिवाय आणि आपल्या डोक्यालाही थोडासा मेंदूला विचार करण्याकरिता ताण पडतो.

मी हुतुतु हा खेळ माझ्या मनापासून खेळतो व तो खेळण्यांत मला फार आनंद व - मनाही वाटतो. तो खेळ खेळण्यांत मलाच नाहीतर सर्वांना आनंद व मना वाटेल. असा तो खेळ सोपा असून, मजेशीरही आहे.

माझा खेळ हाफ पूर्वीपासूनच खेळत असतो तो फार तर ४,५ वर्षे लागोपाठ खेळत आहे. त्याची माझी दररोजची पुन्हा पुन्हा प्र्याक्टीस सुरु आहे.

असा मी माझा खेळ व्यवस्थितपणें खेळतो.

लेक विद्यार्थी, वय वर्षे १८ ।

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शियता ११ वी. क्रिडांगणांची आवश्यकता. अ.

क्रीडांगण म्हणजे लहानसें जगच होय. निरनिराळ्या तऱ्हेनें कधी आपुलकीनें तर कधी गोडी गुलाबीने मनसोक्त खेळणारी ती बालकें म्हणजे लहान जगांत वावरणारी मनुष्यांचच होत. क्रीडांगण म्हणजे कोणताही खेळ खेळण्याची जागाच आहे. लहान लहान गट करून खेळणाऱ्या त्या बालकांकडे पाहिलें म्हणजे जग आहे याची लाजीच पडतें.

ज्याप्रमाणें क्रीडांगणावर लहान बालकें खेळतात त्याचप्रमाणें कधीकधी कसलेले खेळाडूही खेळतात तर नेहमीच संचय म्हणून काहीं खेळाडू येतात. कधी कधी त्यांच्यांत चुरशीचे सामने होतात. कधी अटीतटी होतात, तर सर्वजण कधी कधी खेळीमेळीने खेळतात अशा रितीनें - क्रीडांगणावर जाऊन खेळाडू बनणेची वृत्ति असावी निरनिराळे खेळ खेळता येणे ही देखील अेक कला आहे.

।।देहि आरोग्य नांदते आणि भाग्य नाही गा परते।। या म्हणीतल्या प्रमाणें शरीर सौष्ठवाशिवाय इतर गोष्टीस महत्व नाहीं त्याकरता शरीर कणखर व बळकट राखून नंतर इतर गोष्टी शिकाव्या. याकरिता दररोज नियमितपणें व्यायाम केला पाहिजे व तो नियमितपणें करण्याची शिस्त अंगी बाणली पाहिजे. शाळा सुटल्यानंतर देखील केवळ घरांत बसून रहाणें अगर सतत अभ्यास करणें हेही वाजीट. निरनिराळें खेळाच्या योगानें अेक - प्रकारचा उत्साह, धाडस प्राप्त होते. प्रत्येकानें निदान तास दोन तास व्यायाम केला पाहिजे. व्यायाम याचा अर्थ केवळ ठराविक पध्दतीचा जोर बैठका वगैरेचा नव्हे तर निरनिराळे खेळ खेळण्यानेंही व्यायाम होतो व हे निरनिराळे खेळ खेळण्याचें ठिकाण म्हणजेच - क्रीडांगण होय.

निरनिराळे लोक अेकत्र जमल्यानें सहाकार्यतेची जाणीव होण्यास मदत होते. त्याच-प्रमाणें क्रीडांगणावर देखील पुष्कळ तऱ्हेचें लोक (मुलें) जमत असलेनें मदतीचेवेळी देखील अेकमेकास मदत करण्याची भावना त्यांचे ठिकाणीं या अेकत्र जमण्यानें शुद्धीपीत केली जाते व संसारातील अेक अेक गोष्टीचा घडा भिळण्यास मदत होते.

हल्लीं हरअेक तऱ्हेचे खेळ देशी व विदेशी खेळ खेळलें जातात फुटबाल, क्रिकेट, टेनीस पिंगपाँग या विदेशी खेळाप्रमाणेंच खो खो, हुतुतु सिल्यादी देशी खेळ खेळलें जातात. खेळांच्या योगाने अंगी कौशल्य व राष्ट्रीय वृत्ति बाणते अशा तऱ्हेनें निरनिराळे फायदे या खेळांच्या योगानें मिळतात. म्हणून क्रीडांगण हे लहानसे नगर आहे.

अेक विद्यार्थी, वय वर्षे १६ +

जगांमध्यें प्रत्येक मनुष्य आपआपल्यापरिनें कार्यांत मग्न आसतात. कांहीं लोक गिरणीमध्यें काम करितअसतास कांहीं लोक कचेऱ्यामध्यें काम करित आसतात. तें लोक दिवसभर काम करून थकतात. त्यांचा अुत्साह जातो.

परंतू कांहीं लोकांना अशी संवय असते कीं ते आपला संबध दिवस कामांत घालवतात तें दिवसभर ऑफिस मध्यें अगर गिरणीमध्यें काम करतात त्यामुळें त्यांना अुघड हवेचा - आभाव मासतो. ती त्यानां तिथें मिळतच नाहीं. तें घरीं येअून आहेर ✗ न पडतां तिथेंच राहिलें तर त्यांच्या विषयीं कांहीं बोलावयासच नको. त्यांचे चेहरे म्लान, निस्तेज यांच्या-पेक्षां त्यांच्या चेहऱ्यांवरती टवटवी काय ती येणार ! त्यांच्या[कडे] पाहिले असता कोणलाहि बरें न वाटतां अुलट वाअीटच वाटेल.

हे लोक घरीं येअून जर घराबाहेर पडतील तर त्यांना जगांतील नाविन्य, अुत्साह अेकाद्या क्रिडांगणावर दृष्टीस पडेल त्या क्रिडांगणावर त्याना अेकप्रकारचे प्रसन्न वातावरण दृष्टीस पडेल. पण ते जर अेकादा खेळ आत्मरंजनासाठी खेळत असतील तर सोन्याहूनहि पिवळे. दिवसभर काम करून थकले माकलेले शरिर क्रिडांगणवर जाअून खेळ खेळल्यास प्रसन्न राखील. अुत्साह व मनरंजनहि करील. त्यांची कुठलाहि खेळ खेळावा. क्रिकेट, फुटबॉल, टेनीस, हॉकी असें अेकापेक्षां अेक परदेशी व देशीखेळ खेळण्यांस वाव आहे पण ते खेळ आवडीनें खेळणारें असावेत.

आपण जर अेकाद्या क्रिडांगणावर गेलो तर तेथें आपल्याला पुष्कळ तऱ्हेचे लोक तेथें दिसतील. त्यांत लहान मुलें खेळतांना दृष्टीस पडतील. त्यांचे प्रसन्न हस्यें दृष्टीस पडतील. लहान मुलांच्या सारखे सुखी आज जगांत कोणिहि नाहीं. त्यांना कशाचीहि काळजी असत नाहीं ते मटकतात खेळतांना ✗ मजा करतात. त्यांचे मजा करायचे वयच असते. त्यानां त्या-बद्दल कोणिहि बोलूं शकणार नाहीं.

आपल्या घरच्या दुखाची दिवसभर केलेल्या कामाचा आणि घरांतील कटकटीचा क्षणभर विसर पाडायचा असेल तर तो क्रिडांगणावर जाअून खेळल्या नंतर पडेल. त्यामुळें आपल्याला आनंद वाटेल. याबद्दल कोणाचेहि दुमत नाहीं. त्यासाठीं आपल्याला क्रिडांगणाची - आवश्यकता आहे. ते प्रत्येक खेडेगावांत प्रत्येक शहरांत असले पाहिजेत.

अेक विद्यार्थी, वय वर्षे १५

११

इयत्ता ११ वी. क्रिडांगणाची आवश्यकता. क.

खरोखर आपल्या हिंदुस्तानाच्या शाळेना क्रिडांगणाची फार जरुरी आहे. कारण ब्रिग्लड अमेरिकेचे बाल वीर प्रथम शाळेतील क्रीडांगणातच व्यायाम करत होते व करत आहेत तर आपल्यापेक्षा किती सुधारलेत व घट्टेकट्टे आहेत. आपणा पैशाकरता झटतो तर आपल्याला पैसा मिळेल पण शरिर नष्टहोईल. जेव्हा शरिर प्रकृति सुदृढ पाहिजे म्हणजे व्यायाम केला पाहिजे आणि तो व्यायाम करायला क्रिडांगण पाहिजे. आजचे जे विद्यार्थी ते सुद्धाचे - राष्ट्राचे नागरीक होणार. मग ते व्यायामा शिवाय बलवान कसें होतील.

आपल्याकडे हल्ली सुधारणा होवून बरीच क्रिडांगणे आहेत पण त्याचा आपण योग्य तो उपयोग केला पाहिजें. १८ व्या शतकाच्या उत्तरार्ध ब्रिंग्रजानी आपल्या भारताच्या - डोक्यावर यंत्राच्या सहायानें चांगलीच पगडी फिरवली. म्हणजे नी यंत्रे काय व्यायामानें शोधून काढली नाहीत पण बुध्दीनें काम करण्याला ते तीतके दिवस जगले हेंच मुख्य नाहीतर आपला भारतातील रहीवाशी १० ते ४० वर्षाचा म्हातारा.

पुर्वि जरी क्रीडांगणे नव्हती तरी लोक फार कष्टाळू होते. पण हल्ली शाळा, कॉलेज व सुधारणा यामुळें कामाचीसुध्दा लाज मासूं लागली आहे. मेटीत कपडे वापरायचे आणि कष्टाची कामें करायची. शिकडे तिकडे शाळा, कॉलेजमध्यें येक अध्यापक तरी नाही तर डॉक्टरतरी याशिवाय कोणता धंदा करणार आपण. तेव्हा जरी आपण शिक्षकाचा - ताबाचा धंदा करणार असलो तरी व्यायाम म्हणून कांहीं तरी हवाच आपण आतां विसाच्या आतील मुली सकाळी काम घरचे थोडेच काम. ११ ते ५।। म्हणजे आठ तास येके जागेवर - बसून राहायचं आणि शाळा सुटली कीं, कंटाळा आला म्हणून घरी जायचे पुढे असें जगून आपण काय करणार याची कल्पना कोण करतो. तेव्हा व्यायाम करण्याकरिता क्रिडांगणाची - फार अवश्यकता आहे.

येकेकाळीं आपला भारत बलवान म्हणून गाजत होता तसाच आपणसुध्दा व्यायाम करुन क्रिडांगणाच्या सहायानें बलवान करुं !

येकदा पैसा गेला तर मिळवतो येतो पण आपला शरिररुपी पैसा गेला तर कधीही, कुणालाही मिळवता येणे शक्य नाहीं. आणि तो शरिर रुपि पैसा मिळवायचा म्हणजे - व्यायाम केला पाहिजे आणि तो व्यायाम करायला क्रिडांगणाची अवश्यकता आहे.

तेव्हा राष्ट्राला मदत करायला राष्ट्राचे संरक्षण करायला कोण कारणीभूत असेल तर क्रिडांगण. क्रिडांगणाची व्यायामाकरता फार अवश्यकता आहे. आता ज्या क्रिडांगणाचा पि.टी. करतांना राग येतो ते क्रीडांगण आपले भावी वैभव आहे, यात शंका नाही. नाहीतर मनुष्य असून कुत्र्यासारखे जीवन जगण्यात काय अर्थ आहे. आपले शरिर चांगले तर सगळे चांगले. नर आपण त्या क्रिडांगणात व्यायाम करणार नाही तर भितर राष्ट्राची सुधारणा आपण कशी पाहणार आपल्या पुर्वजांना पुढे अनेक गोष्टीचे शोध लागणार आहेत हे ठासुक तरी होते काय. पण येथे असून दिल्लीचे गाणे ऐकतो, आणि जो मनुष्य गाणे गातो तो सुध्दा मघे म्हणे प्रत्यक्ष दिसणार आहे. तेव्हा तो अघण्या करता व्यायाम करनन क्रीडांगणाचा योग्य तो उपयोग करन.

आता क्रीडांगणाची अवश्यकता फार आहे.

एक विद्यार्थिनी, वय वर्षे १६ +

how far our pupils have been able to make progress in their composition ability at the final stage. These illustrations, along with the A-grade samples from VII and IX, will also help us to get a picture of the state of pupils' composition in the lower or middle classes in our high schools. Table no.7 on page 170, gives ranks of the themes according to the attempts of the pupils.

In the first place it will be better to see what good points are traced in the essays of the XI class pupils.

Good Beginning: It is a rare virtue to be noted in the composition of secondary school pupils, however, at least a few pupils in Std. XI make an effective beginning e.g. घरापुढे झोंक- -x-x-x-!- म्हणून माझ्या नांवाने पोस्टमनने हाक मारली. मी धावतच गेले दारांत. मला वाटले- की तारीखे नाहीतर जुणाले तरी पत्र आले असेल- परंतु तार पहातांच पायाखालील धरणी सरकली. ~~[illegible]~~ कारण आमच्या आलेली आजारी होत्या. - (2) क्रीडांगणांची आवश्यकता — "हत्तीची भुके ही अशी" नेमकत्व - अशा प्रकारचे उद्गार आपणांस नेहमी वाचित वाचा मंडळी कदून ऐकावे लागलीत.

These illustrations are a clear indication of the fact that at least a few, master the art of beginning an essay either with an incident or conversation, which are considered to be the best methods of beginning an essay. This might be due to the influence of personal essays which pupils in the higher classes have to study, but on the whole, nearly 90 percent of pupils in Std. XI also, do not possess this ability or quality. Generally the beginning is dull.

Use of Quotations: A sparing and effective use of quotations is a sign of rich and studied style. It is generally expected that pupils in Std. XI should appropriately use at least a few quotations in a piece of composition produced by them but it has been a rare occurence; however, a few quotations were occasionally come across e.g. घर सुटले म्हणजे गोड संवेदना वा अनुभूत-

खेड्यें नयेत? 'जननी जन्म-भूमिश्च स्वर्गादपि गरीयसी' असं म्हणतात. मातृभूमीकडे आपण ज्या दृष्टीनें पाहतो -- त्या दृष्टीनें आपण घराकडे पाहिलें पाहिजे. -------
Some times pupils were found making reference to authors and their books or poets and their poems e.g. (१) "परवा या नववधूला पाहे री ये ध्यास (पी) किती आतुरता वाटले हे" ही केवढ्यांनी 'धाम-धाले-पिंगा वाजा' या कवितेंत रंगविलें आहे. -- -------- (२) वैकासवासी सानेगुरुजींनी 'श्यामची आई' मध्यें कोंकणांत राहणाऱ्या श्यामला घरीं येतांना किती आनंद होतो तें दाखविलें आहे. ----------
---------- In a few cases it was found that pupils had used English quotations also e.g. 'A man is known by the company he keeps', "Home is the most important school of character" etc.

Idioms and idiomatic Expressions: Even after eleven years of intensive study of the Mother-tongue it is strange that very few pupils in Std. XI are seen using idioms or idiomatic expressions in their essays. A majority of them are poor in this respect. Inspite of this a few themes were ornamented by idioms or idiomatic expressions e.g. (१) ज्याला दुसऱ्याच्या सुख दुःखाची काहीच देखील कल्पना नाही त्या समाजाचा धिःकार असो. ---------- ----- (२) कधीं कधीं रात्री हे विचार माझ्या मनांत येतांच माझ्या काळजांत धस्स होतें. ---------- ----- (३) विद्यार्थ्यांतील हे दोष दूर करण्यासाठीं त्यांनी - क्रीडांगणावर जाऊन मनुष्यादपणें खेळले पाहिजे. क्रीडांगणावरील क्रीडा हाच खरा रामबाण उपाय ठरेल. ---------
These and some such ordinary idiomatic expressions are a rarity. This state is really disappointing. This might be due to the fact that pupils are not ignorant of them but they are never used to employ them to make their expression rich and flavoury. Any-way the

the state of affiars is pitiable.

Imagination and use of figurative language: In general, pupils' responses do not show any flash in this respect also, but occasional flights of imagination are met with, in a few answers from pupils of Std. XI. स्वर्गच्या झाला जर फुलपंरवारा सारखे रंगी-बेरंगी, चित्रविचित्र, पण गरुडासारखे विशाल पंरव असते तर... (२) प्रथम मी भारताच्या कपालावरतीवर बिंदी प्रमाणे रंबुन दिसणाऱ्या हिमालयावर उड्डाण केले असते. (३) जो पैशाचे-दाणे टिपण्यासाठी म्हणून चिमण्याजसा झापट्या घेत्या आवाज करून घरिवरत असतात तद्वतच मेरा घेऊन कोंही माणसे भरभर चित्रपटाचे पेटे परिवर्तन होती. (६) क्रीडांगणाशिवाय शाळा म्हणजे पुरवादी कपाळावर कुंकवाचा टिका नसलेली मराठ्याची बाईच होय (९) असाच एक दिवस लग्नाच्या भेटीला आला. दाट पसरलेल्या धूसर धुक्यातून हळूच डोकावत सूर्य पृथ्वीला नेहमी संकेत केला. विरहानंतरचे मीलन. रात्रीनंतर दिवस. सारी सृष्टी त्याच्या स्वागताला सज्ज होती. कर्मकाण्डांत रमण्यास नव्या उत्साहाने उठली होती. मीही उठलो. सकाळची कोंवळी किरणे जणू नवीन पुष्पांचे चुंबन घेत होती. मन आनंदाने देवरूपाने स्वागी वाहून पडले होते. - - -

---------- (१) क्रीडा म्हणजे आयुष्यातील सक्तस आनंद = तुरुंगाचा एक प्रकार विंबहुना पहुल. हे पुस्तक नाजूक मुलांना शाळेत कवाईत (ती) चे त्रास सुरुवातीच्या मोठा आनंद वाटतो विंबुना ती एक आनंद तुरुंगाची तयारी आहे, असे ते समजतात. क्रीडांगण - म्हणजे आनंद व मौज तुरुंगाचे क्षेत्र. ----------
---------- (२) कल्पना ही केवळ कल्पनाच असते. आणी म्हणून ती केवळ एवढ्या म्हणतो, "मला पंख असते तर... मला पंख नसते.
---------- (३) मी विषय मनातल्या घरी आलो. होणारे नुकसे येईल तरी, अशातया आशेचा हा काव्य पंक्तीचा मला अनुभव आला. पुन्हा मला टोपी घालिजी की "दया" अशी गाणी आठवण येते. ----

Pupils' Attitude: Though pupils suffered from bad style, it was found that they did not lose gravity of thought. Their attitude towards life seems to be of a serious nature, they admire morality and general rules of conduct. In short they appeared to be rather grown-up in their attitude towards life - not suited to their age, yet natural to our environment. They are used to philosophise or sermonise e.g. (१) जीवन हे अश्रुंचे पाणी आहे. (२) कोणीच दुसरे मन असून ते, आजपर्यंत जी शाळा कोणी कधी होती? केवळ पुस्तकांतील चार शब्द घोकायला? शाळा म्हणजे संस्कारक्षमता वाढविण्याचे पीठ आहे. ते पवित्र मंदिर आहे, असे आजपर्यंत आमचे आदर्श आणी आज केवळ व्यवहाराकडे पाहून ही गोष्ट नाकारून, अपराधी नसतांना कबूल करून तू पवित्र (?) मन कलंकित करणार! ----------
(३) पण या प्रासिद्धीची मला जरूर नाही. मी गरीब आजारी लोकांना लागणाऱ्या मदतीसाठी मोठ मोठ्या शहरांत जाऊन डॉक्टरना पाचारण करीन व जो योग्य तो उपयोग करीन! ----------

-(४)- मनुष्य निरोगी व सशक्त बनण्यासाठी त्याला व्यायामाची आवश्यकता (गरज) असते व हेच निरोगी लोक राष्ट्राचे आधार स्तंभ बनतात. यासाठी प्रत्येक गावा मध्ये क्रीडांगणांची आवश्यकता (आवश्यकता) आहे. - - -

जनतेच्या प्रेमाचे असते असेल त्यावर, व्यवहाराच्या कृत्रिम भावना संपल्यावर आपल्या व्यक्तीच्या भावना जोरदार -

There were no paragraphs in this essay as all the 37 lines made one paragraph. Thus want of planning and paragraphing were the main defects of most of the essays written by pupils of all the three classes.

Margin not set: Generally a regular margin is to be set to the paper on which composition is to be written, but in general pupils of all the three classes did not care to do so. It is really strange that even pupils at the final stage should show their ignorance in this respect.

Faulty sentence structure: Most of the responses greatly suffered from this defect in all the classes including Std. XI.e.g.

हे वरच शोधून काढण्यासाठी पुष्कळांनी पैहिन्द सुरवात त्याग करावा लागेल; कि ते क तोकांना आपले स्वतःचे पाट धिहिके असतील. ८२) घराची ओढ मुद्दाम लावावी लागते असे नाही तर प्रत्येकाला त्याची तहानभूकापासूनच जाणीव असते. ८३) प्रत्येकाच्या शिक्षणा तपासतो दहा - मिनिटाच्या सुट्टीत आम्ही गैरहजेरीत ती (काकी) आम्ही - पिशवीत सापडलेली भाकरी. ८४) तसेच अंधेरीत जाणारी - माणसे आपण बरच्या साहेबांची बोलणी खाऊन, अपमानास सहन करून जावून घरी जाण्यासाठी अंधेरी सुटल्यावर घराची वाटचालतो. ८५) काय करणार बिचारी. घरची परिस्थिती होती अशीच हलाखीची तिला रमाबाई येई पर्यन्त झोपी जाती होती. ८६) सुट्टीमध्ये दूर कोठे तरी सहलीला जाण्याचा विचार सुचले.

It is really discreditable to the pupils of Std. XI that they should commit such mistakes of sentence-construction. A number of such illustrations could have been added but those given above are more

than enough to prove the weakness of XI Std. pupils in this respect. It is unnecessary to say that the pupils of lower classes are weaker still in this respect.

Mistakes of sequence of tenses: Number of mistakes of this type were seen even in Std. XI. e.g. झाडेचची घंटा गरजली - - दरवाज्यांतून मुलें (बाहेर) पडूं लागली - - - - अरे! - - - पळा हो! ही मुलें शिकलीत कुठें? जो तो आपली पुस्तकें क्रीडांगणाचे - - ओवलीच्या झाडाखाली ठेवून क्रीडांगणांत कुस्ती व मैदानांत - - उतरणाऱ्या पुरवावा मळ्याच्या थाटांत उतरत होती क्रीडांगण - - रसरशीत व टणक झगा मुलांनीं व त्यांच्या आरोड्यांनी - - गजबजून गेले. कांहीं तरुण, वृद्ध लोक जातां येतां त्यांच्या विषयी सुलभे चार शब्द काढीत व आपल्या गत आयुष्यांतील त्या - - मुलांच्याप्रमाणें खेळे त्या मधीनी क्रीडा आठवून थोडे समाधानलेख - - कांहीं अंगी दुःखाले सुस्कारे सोडून निघून जात असतात. - - - - - - - - - - - - (२) मला पंरंतु असते तर मी आय घरीन - - हे लिहिलेलं तुम्हाला सांगतां येणार नाहीं. - - - - - - - - - - - -

अवश्य फायदा व्हा. - - -

-आपेक्षा मी धावत गेलो असतो तर! - - - - - - - - - - - -
- -

Another pupil writing on the same theme, makes the following irrelevant statements in his essay:-दोन तीन दिवसाची फिरोरी घेऊन -निघालो. - - - - संध्याकाळ झाली. आम्ही रात्रीचा प्रवास करण्याचे ठरविले होते. गाडी थांबू लागली तोच आम्ही स्टेशनवर - - - एक धनदार अरण्य लागले. - - - - - - - - - - - - - - - -
How fictitious and irrelevant the description reads !

Orthographical mistakes: Really speaking there is no need to deal with this aspect separately, because even a casual glance at the accompanying samples of complete responses and several other illustrations in this chapter will easily give an idea about the nature of orthographical mistakes committed by our secondary school pupils. The mistakes of ह्रस्वदीर्घ and अनुस्वार are voluminous. It is really a sorry state of affairs that even pupils of Std. XI commit a number of orthographical mistakes e.g.(i) ह्रस्वदीर्घ mistakes:

- (१) तीची परिस्थीती आरि बीची होती. - - - - - - - - - - -
- (२) आरोग्य संपत्तीपेही मोठिच गरज आहे. - - - - - - - -
- (३) बुद्धिला व्यायाम मिळतो. तीचा विकास होतो - - - - - - -
- (४) वीज चमकायला व ढगाच्या भूसभूशार पावसाचा सुरवात होवि.
- (५) कीती अविस्मरणीय दिवस तो! - - - - - - - - - - - - -
- (६) आरिक्ष्या वादिस आंघोली हवा पाहीजे. - - - - - - - - - - -

A number of such illustrations can be added. Mistakes of the same nature were invariably committed in writing a number of words e.g. मि, तु क्रिरांगण, परिक्षा, जिवन, पन्ती, सुरु etc.

(ii) अनुस्वार mistakes: Pupils are never serious about अनुस्वारs; they do not give अनुस्वार where it is necessary e.g.

- - - -(१) आम्ही स्पेशल टॅक्सी करून जावयाचे ठरविले होते. -
- - - -(२) या विचाराने माझे मन गोंधळून गेले पण मी आदी मुंबाग्र विचाराने विचार करू लागलो. - - - - - - - -

In the following illustrations it will be seen that अनुस्वार is

in Test No.3. Therefore it can be safely concluded that the teaching of expression in all its various aspects is greatly neglected at all

Final Test No 4 212(A)

ब

नांवें नांव ——— वर्ग ——— तुकडी ———

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निबंधासाठी पुढें कांही विषय दिले आहेत. त्यांतील जे विषय तुम्हाला आवडतील त्यांचा तुमच्या आवडीनुसार क्रम लावा. सर्वांत जास्त जो विषय आवडेल त्याच्यापुढें अनुक्रम १ लिहा व इतर विषयांना आपल्या आवडीनुसार २, ३, ४ या प्रमाणे क्रमांक द्या. विषयांची यादी संपूर्णपणें वाचून व सर्व विषयांचा विचार करून आवडीनुसार क्रमांक लिहा. त्यांतील जे विषय तुम्हाला आवडत नाहींत त्या विषयांच्या पुढें अशी (X) खूण करा. न आवडणाऱ्या विषयापुढें क्रमांक लिहावयाचा नाही.

विषय	क्रमांक	विषय	क्रमांक	विषय	क्रमांक
आवडता देशभक्त	( )	दानधर्म	( )	खोडकर विद्यार्थी	( )
आदर्श गृहिणी	( )	आवडता लेखक	( )	बालवीर	( )
शिवकालीन हेराचें आत्मवृत्त	( )	प्राण्यावर दया करा	( )	आरोग्याचें महत्त्व	( )
मंगळावर स्वारी	( )	मी पंतप्रधान झालों तर।	( )	माझा आवडता प्राणी	( )
आमची आळी	( )	माझें पहिलें धाडस	( )	गृहपाठ	( )
शालीय शोधांचा उपयोग व दुरुपयोग	( )	मला आवडलेला चोलपट	( )	माझी शाळा	( )

खालील प्रश्नांची उत्तरें मोकळ्या जागेंत लिहा:—

(१) तुम्हाला अवान्तर वाचनाची आवड आहे काय ?

(२) तुम्ही कोणतीं दैनिकें, साप्ताहिकें, व मासिकें नियमितपणें वाचतां ?

दैनिकांची नांवें ———

साप्ताहिकांचीं नांवें ———

मासिकांचीं नांवें ———

is strange that pupils of Std. VII have given third place to दानधर्म,

(Continued on Page 215)

* Please vide Page – 214.

in Test No.3. Therefore it can be safely concluded that the teaching of expression in all its various aspects is greatly neglected at all the stages of the teaching of Marathi.

Test No. 4.

Question No.1: In this question pupils were asked to rank the given themes according to their likes*. They were also asked to score out themes which they did not like at all. On collecting their responses it was found out that pupils had certain definite likes and dislikes about them. The class-wise and sex-wise analysis of the choice of the given themes reveals that pupils of VII and IX have given first preference to the theme माझा आवडता देशभक्त, while pupils of S-td. XI - both boys and girls taken together - have placed it third. It is worth-noting, however, that boys of Std. XI have given first place to the same. This theme is liked so much by pupils, because in adolescence they are idealists and have a high esteem for their pet leaders as the spirit of hero-worship dominates their feelings and emotions during this period. Similarly the theme मी पंतप्रधान झालो तर occupies a place in the first six themes selected by pupils in all the classes, because it gives scope for free imagination and rambling. It helps pupils to express their social and natural ideals. In Std. VII pupils have given second preference to the theme -माझी शाळा. This is because pupils of the lower classes are more attached to their school and they like to write all about their school. The same theme finds fifth place in Std. IX and seventh place in Std.XI. This shows that even pupils of the higher classes also like to write on such themes though their preferential interest is a bit lowered on account of their wider experience and growth of other new interests. It is strange that pupils of Std. VII have given third place to -दानधर्म,

(Continued on Page 215)

* Please vide Page - 214.

Table No.8.

Class-wise Ranking of the Eighteen themes.

विषय.	STD.VII		STD.IX		STD.XI	
	No. of pupils giving first choice	Rank	No. of pupils giving first choice	Rank	No. of pupils giving first choice	Rank
1. आपल्या दैनंदिन	195	1	141	1	88	3
2. आदर्श गृहिणी.	58	5	102	2	116	1
3. शिक्षणातील हेराचें आत्मचरित्र	15	11	33	11	34	8
4. मंजावर त्वारी	42	9	58	6	59	6
5. आपली आजी	6	15	11	15	9	16
6. शास्त्रीय शोधांचा सुपयोग व दुरुपयोग	4	18	37	9	77	4
7. दानशूर	65	3	51	8	19	13
8. आपल्या ऐतिहास	6	16	10	16	29	9
9. प्राण्यांवर दया करा	44	8	52	7	27	10
10. मी पंतप्रधान झालों तर	56	6	96	3	76	5
11. माझें पहिलें आईस	16	10	34	10	26	11
12. मला आपल्याला वाटलेला	13	13	22	13	18	14
13. वाचकर विद्यार्थी	10	14	12	14	12	15
14. आत्मचरित्र	45	7	32	12	24	12
15. आरोग्याचें महत्त्व	59	4	94	4	89	2
16. माझा आपल्या प्राणी	14	12	6	17	2	18
17. गृहपाठ	5	17	3	18	4	17
18. माझी शाळा	90	2	78	5	55	7

which has secured eighth place in Std. IX and thirteenth place in Std. XI. It shows that pupils of higher classes do not like so much to write on such an abstract theme; pupils of Std. VII have,however, given it a high place probably because of their natural succeptibility to the influences of the activities of the religious-minded elderly persons at home. The theme आरोग्यासाठी व्यायाम is ranked fourth by pupils of Std. VII and Std. IX and it stands second in Std. XI. This is because it is a familiar subject to all the pupils and pupils in the higher classes are very often well-informed about the subject matter and at the same time they are infused with the idea of having a well-built and robust body. It becomes clear from this that when a subject is thought-provoking, and boys are well informed about it they do like to express their thoughts on it. Pupils of Std. VII have given fifth place to the theme आदर्श गृहिणी which has won second place in Std. IX and first place in Std. XI. It is noteworthy that girls in all the classes have given first place to it in an overwhelming majority and as such it has secured such a high place. Now if the last six preference of the VII std. pupils are compared with those of Std. IX and XI pupils, it will be found that the following three themes रवीउवर विद्यार्थी, आमची आई and गृहपाठ are common to all, and they are practically placed in the same order. Of the three, the first one रवीउवर विद्यार्थी has received no favourable attention from the pupils because,it seems that the title must have injured their 'self' and hence they have refrained from giving it a high place while ranking the themes. The next theme आमची आई has been also greatly disliked because the topic was too ordinary to arouse their interest. The third theme गृहपाठ was mostly placed last because,generally pupils do not like home-work and naturally some sort of psychological aversion must have been created for this subject. Pupils of Std. VII have given

last place to the theme शास्त्रीय शोधांचा उपयोग व दुरुपयोग, because it is a theme which requires mature thinking and advanced knowledge. The theme मज आवडते ती बोलपट has occupied thirteenth place in Std. VII and IX and fourteenth place in Std. XI. It is rather natural that pupils in Std. VII and IX did not show much interest in this theme but it is strange that pupils of Std. XI have placed it so low, because it is generally found that pupils of this age show much interest in such subjects. It is likely in this respect that because of the oft repeated public criticism against the younger generation that the pupils were rather afraid of placing it higher still. The theme माझा आवडता लेखक is one of the last six themes in Std. VII and Std. IX, because that was not within their reach, and in XI where pupils are more familiar with literature, it finds ninth place. In Std. IX and XI माझा आवडता प्राणी is one of the last six themes because pupils of the higher classes must have felt this theme to be rather childish. On the contrary the the theme शास्त्रीय शोधांचा उपयोग व दुरुपयोग, which has been ranked last by the pupils of Std. VII has been placed fourth by the pupils of Std. XI, whereas pupils of Std. IX have given ninth place to the same. Similarly the theme मंगळावर स्वारी stands sixth in Std. IX and XI but ninth in Std. VII. This is so because in the higher classes pupils find greater interest in Science and Geography. The themes बालवीर, प्राण्यावरदया व करा, माझे पहिले घोडस are ranked somewhere between seven and twelve by pupils of all the three classes. Thus they are liked by all the pupils no doubt, but they occupy the middle place in the lists, because pupils are neither enthusiastic about them nor are they disinterested in them. Pupils have not shown so much of interest for the theme शिवाजीने हेरले ते आत्मवृत्त. It is ranked eleventh in Std. VII, and Std IX and eighth in Std. XI, because pupils are not so much accustomed to write on such topics as

we rarely try to correlate composition with other subjects.

From the foregone discussion it will be clear that pupils like to write mainly on themes which give them scope for their own feelings, ideals and imagination. They do not like to write on themes which are rather too common, purely imaginative, abstract or unknown to them e.g. pupils in Std. VII do not give a higher place to a subject like मेरा आवडता खेळ but pupils in Std. XI do not do so because their wider reading experience helps their imagination to work on the theme. Pupils do not like to write on themes which are below their dignity. They also do not like to write on topics which injure their feelings and which are not up to their tastes.

Question No. 4: The class-wise and sex-wise analysis of the responses shows that there are practically no sex differences in the likes and dislikes of the pupils. The most favourite form with pupils from all the classes, both by boys and girls taken together, appears to be the 'essay' form*, while 'story-writing' is given second preference; girls in Std. IX and Std. XI however, have given first preference to 'story-writing' and second preference to 'essay-writing'. The form that is disliked most is precis-writing and it is ranked last in all the classes, because it is difficult and therein pupils do not find scope for self-expression. It is a wellknown fact that stories are liked most by young and old alike and it is but natural that pupils should give an upper place to this form; yet a strange fact is revealed by the responses to this question. Even in Std. VII, pupils have given first preference to the 'essay' form and next preference to the 'story' form, this is because, essay-writing mainly dominates the teaching of Marathi-composition in all our classes. There are many who still believe that essay is the only accepted form of school composition. Dialogue-writing is given third place by pupils of Std. VII whereas,

(Continued on page – 49)

* Please vide p. 218 for the Ranking of the forms of Composition.
@ Please vide Table No. 7, on page 170.

Table No.9.

Ranking of the Forms of Composition.

Forms of Composition	STD.VII		STD.IX		STD. XI	
	No. of pupils giving first choice	Rank	No. of pupils giving first choice	Rank	No. of pupils giving first choice	Rank
निबंध	209	1	228	1	170	1
लघुनिबंध	29	7	116	3	105	3
पत्रलेखन	43	5	49	7	34	6
कल्पनाविस्तार	61	4	74	5	62	4
सारलेखन	8	8	9	8	4	8
वृत्त	133	2	220	2	164	2
शब्दचित्र	35	6	54	6	35	5
संवाद	102	3	79	4	33	7

pupils of Std. IX and XI have given it fourth and seventh places respectively because this form receives rare attention in the higher classes. The same is the case of पत्र-लेखन. On the contrary, लघुनिबंध is ranked seventh by pupils of Std. VII whereas it is given third place by IX and XI classes. This is because pupils in the higher classes are more familiar with personal essays and they must be feeling like writing such essays. कल्पना-विस्तार occupies IV or V place in all the classes, because it is also tried in almost all the three classes and it is easier than the essay or precis-writing. शब्दचित्र also finds V or VI place in all the classes. Thus, it will be clear that pupils do not give much importance to the forms which are not so much practised or encouraged in their classes. Secondly they do not like the forms of composition which give them no scope for self-expression.

Reading Habits and Interests:

Question No. 2: Newspapers, weeklies and Magazines read:

In this question pupils were asked to say whether they took interest in extra-reading. Only a few have frankly admitted that they did not find interest in extra-reading and all the rest have given a positive reply. On going through the list of news-papers and weeklies given by them it was found that they read generally local news-papers and weeklies like पुढारी, लोकसेवक, ज्योति. Among the other papers and weeklies सकाळ was found to be most popular paper with boys and girls from all the classes; next to it stands लोकसत्ता which is also equally popular. Among weeklies नवयुग and स्वराज्य are read by a large number of pupils. केसरी also finds a higher place in the list. A number of other papers and weeklies were also referred to among which the following weeklies तारका, चांदणी, and झुंजार were prominently seen, especially in the upper classes. They are mainly devoted to

cinema stories and colourful information and description of cine-stars which have a strong sex appeal and adolescents are naturally attracted to them. Even if we take into consideration the magazines referred to by boys and girls of all the classes, चित्रलेखा, स्त्री, and मनोहर are read by a majority of pupils. Magazines like सह्याद्रि, उद्यम, चित्रमय जगत् and सृष्टिज्ञान are read by a minority of pupils. आनंद and खेळगडी are read by a large number of pupils in the lower classes, but they are not so popular in the higher classes because they are not so very suitable for them. It was, however, strange that a boy from Std. VII referred to मास्ती, which may be taken as an exception. On the whole the general tendency of the Secondary School pupils appears to be that they prefer to read magazines with sex appeal which are primarily meant for adults. They do not find interest in magazines like सह्याद्रि, उद्यम etc. Girls do not differ much from boys, but they have practically made no reference to magazines other than चित्रलेखा, स्त्री, मनोहर, प्रतिराष्ट्र ललने नागिनी. The reason why pupils take to magazines meant for adults is that they do not get suitable magazines specially intended and to meet their growing interests and this is bound to be so. Even the heads of schools are compelled to keep on the reading room table the most popular adult magazines like चित्रलेखा and स्त्री.

Question No.3: Pupil's Reading Interests in General:

Pupils were expected to give names of five books liked most by them along with the names of their authors. They were also asked to indicate the nature of these books. A large number of pupils from all the three classes failed to do so correctly. Most of them assigned books to wrong authors and avoided to mention their nature or kind. Detailed discussion about the pupil's reading interests is given class-wise.

Std.VII: In this class, a large number of pupils gave names of their text-books in different subjects, instead of giving names of the general books liked by them e.g. गणित, आमचे जग, मुलांचा हिंदुस्थान, अरुणवाचन, उदयवाचन, मन्वंतरवाचन etc. Many others mentioned names of the lessons liked by them from their text-books e.g. पोरांच्या संमेलनाची तयारी (श्री. कृ. कोल्हटकर), दिलदारपणा (वि. पां. दांडेकर), कुत्र्याचें पिल्लूं (प्र. के. अत्रे), चुरगळलेला पतंग (प्र. के. अत्रे), आंबट द्राक्षें (मा. सी. फाटक), कणसाचे कोट (वि. स. खांडेकर) etc. Among the books of general interest referred to, by pupils of this class Sane Guruji's books occupy the major portion. The following of his books were oft repeated in the pupils' responses: मुलांसाठीं फुलें, चिंटा आणि चारू, यती कीं पती, धडपडणारीं मुलें, तीन मुलें, बेबी सरोजा, श्यामची आई, दुःखी, मनु बाबा, गोड गोष्टी, गमती, गोप्पा --- and a number of other books written by him. His book श्यामची आई has won the highest admiration from pupils of all the classes. Next to Sane Guruji, stands Shri N.D.Tamhankar, whose books गोप्पा and चिंगी are greatly loved by pupils of the lower classes. Mrs. Malatibai Dandekar's books have been very popular with the pupil of Std. VII. They frequently referred to the following of her books: मोहन माळ, सोनेरी नदीचा राजा, हिरा आणि गारगोटी, चिमण्या कन्या, आईच्या गोष्टी, मजेदार गोष्टी, फुलराणी आणि अमोल आहेर.

It will be interesting to note that these authors have a great hold on pupils of this class because they write stories about children, their joys and sorrows. Sometimes the books contain a fairy element and as such they have a great attraction for boys and girls. The following other books have been also oft repeated by pupils: [illegible] व बादशहा, गड आला पण सिंह गेला, विक्रमाची साडे सात, तुफान्स, सवाई विक्रम, महाभारतातील कथा, रामायणातील कथा, चेंडू, गुल बकावली, प्रवासी गाले हूर, सुशील परीच्या गोष्टी, सिंदबादच्या-

सात सफरी, विशोर, मोक्ड जावई and वाल्ट अरेबियन नाइट्स.
These books are also of the types given above. Inspite of these books Sane Guruji's books dominate the list. They are a real gift to young pupils because being an educationist, the writer has taken into consideration the psychological need of the pupils. They appeal to their feelings of curiosity, adventure and sympathy. The expression being quite simple and the sentence structure being handy, pupils are able to read them with no difficulty. The author's conversational style is also quite appealing to the young children. Along with the above mentkoned books, a casual reference is made to a few books of Prof. N.S.Phadake and Shri V.S.Khandekar e.g. अंजली, जादूगार (फडके), दोन ध्रुव (खांडेकर). Detective stories also peep in their responses. The following detective novels were frequently met with in the responses of pupils of this class i.e. श्रीरंगावरील पिशाच्च, काळा पहाड, काळी चण्डिका, चांदीचा दिवा, काळी रात्र, ज्वाला मुखी, रुपेरी पान व झुंजार कथा. The last of these books has been repeated by a considerable number of pupils. These books clearly indicate that pupils of this class, though on a small scale, are also attracted by detective stories, because they give food to their spirit of adventure on account of thrilling incidents and actions. Historical novels and stories of adventure written for school children are also appreciated by pupils of this class; for the same reason. Thus it will be clear that if pupils do not get such books they are bound to take up detective fiction which is not written from an educational point of view.

From the nature of the books referred to by pupils of this class the following conclusions can be drawn:

(1) A large number of pupils was unable to answer this question properly. The pupils either gave no responses or they referred to their text-books and lessons in them.

(ii) Of all the authors they have mentioned, they love Sane Guruji the most.

(iii) They like to read fairy-stories.

(iv) They love books of adventure and humour, based on the lives of children, preferably of their age.

(v) The authors they have frequently referred to are from their neighbouring area, e.g. Tambankar comes from Kirloskarwadi, Mrs. Dandekar comes from Budhgaon. Even the authors casually mentioned are ~~फडके~~ and ~~खांडेकर~~ and not like ~~माडखोलकर~~ & others. Thus it can be safely concluded that pupils from Std. VII read books mainly of the authors who belong to the neighbouring area as they are easily available and familiar to them.

Std. IX: It must be remembered that every pupil was to give names of five books but most of them gave names of only 3 or 4 books. A few of them gave five names but they included names of their text books also. e.g. ~~हिंदुस्थानचा सोपपत्तिक इतिहास, नव भारताचा सांस्कृतिक इतिहास, अरुण वाचन, संस्कृत भाषा प्रदीप, शालेय भूमिती~~ etc. Some of them named lessons instead of books e.g. ~~श्रीमंत पतीची राणी~~, (an extract from '~~शारदा~~' ~~उन्हाळ्यातील सुट्टी, टेकडीवरून, दोन रोवे, सारंगीवाला, ज्योतिस्थान, वनातली भेट~~ etc. A majority of them referred to books of various authors. They made mention of a few anthologies also, but on the whole pupils do not show much - interest in reading poetry. They have casually referred to the - latest books like ~~आणी माणसाचा मुडदा पडला~~. They have given names of Hindi books like ~~नरजहाँ~~, however, it was a rare finding. The following table shows the names of authors whom pupils have frequently referred to.

Name of the author	No. of times referred to by	
	Boys	Girls
1. Sane Guruji	1355	232
2. Apte N.H.	322	85
3. Phadake N.S.	296	56
4. Khandekar V.S.	178	17
5. Gadkari R.G.	170	2
6. Joshi C.V.	134	11
7. Atre P.K.	77	7
8. Tamhankar N.D.	74	22
9. Nathmadhav	72	10
10.Malatibai Dandekar	31	29

The table makes it clear that both boys and girls give first preference to Sane Guruji because of his social novels and stories based on the lives of children. They give next preference to N.N.Apte because of his historical and social novels. They ~~s~~ are attracted by the lucid style of Phadake and Khandekar. They read drams of Gadkari because they like his poetic and humorous style. They appreciate humour, hence they have given next preference to humouriste like Joshi Atre, and Tamhankar. They love Nathmadhav because of his historical novels. Girls do not differ much from boys but they naturally give a higher place to Malatibai Dandekar. The following books were very often repeated by the pupils of this class. The number in the ~~brackets~~ bracket shows the number of pupils referring to each book. Books which were mentioned by 20 or more pupils have been only included in the following list: आमची आई (595), दुःखी (147), उषःकाल (141), तीन मुले (93), हिरवळ (92), मिरी (86), गाडगे आणि सिंहगड (84), गोड गोष्टी (81), दोलत (69), करुणादेवी (67), एकच प्याला (58),

परंडाचे गुरुकुल (54), दुर्दैवी (51), गोष्टी (50), प्रवासी (45),
राजसंन्यास (44), भावबंधन (42), स्वर्गीय देवा (42),
गांव गुंड (37), वीर धवल (36), वाय फ कांचा प्रको (34),
दोन ध्रुव (33), अरबेपार (30), चिमणरावांचे चष्टर (30), सुदाम्याचे पोहे (28),
जादुगार (26), कवडी चुंबक (25), हिरवा चाफा (24), रणझुंजार (22)

The list shows that pupils are generally interested in stories, novels and drams. They have also named various other authors and their books. It shows that their span of reading is far wider than that of the pupils of Std. VII. Among the other authors greatest prominence is given to Arnalkar brothers and their detective stories. Their books have been referred to 138 times by boys and 17 times by girls. This also shows how pupils of this class are more attracted to this sort of cheap fiction. Actual experience, however, shows that many more pupils are found reading these books.

Std. XI: The following table gives an idea of the authors who have been repeatedly referred to by boys and girls of this class. The number against each author shows how many times each of them was referred to

Name of the author	No. of times referred to by	
	Boys	Girls
1. Sane Guruji	454	106
2. Apte H.N.	302	34
3. Phadake N.S.	216	76
4. Khandekar V.S.	114	54
5. Gadkari R.G.	120	12
6. Nath Madhav	87	29
7. Joshi C.V.	64	4
8. Tamhankar N.D.	56	2
9. Arnalkar Brothers	26	4
10. Anant Kanekar	26	3
11. Mate S.M.	21	9

It will be seen from the table that the first eight preferences are almost the same as those of Std. IX pupils. Hence the following discussion about their preferences given by pupils of Std.XI will be applicable to those of pupils of Std. IX. Sane Guruji holds the first place in this class also. This shows how pupils love his books which have been mainly based on children and their lives. They also create love of social service and arouse sympathy for the fallen and the out caste. They have a great appeal to the students of Std. XI whose social instinct is very strong. They like Apte and Khandekar for the very reason. Interest in historical stories also makes them favour Apte and Nath Madhav. Sex appeal is also a great factor at this stage and hence they appreciate Phadake's novels and short stories. Phadake's lucid style is also an attraction for boys and girls during this period. Ornamental style and flight of imagination which are met with in Gadkari have also a great hold on them. They like humour hence they read with fervor, Gadkari, G.V.Joshi and Tamhankar. They read Kanekar's personal essays which are also touched by incidental humour and homely style. They like stories and essay written by S.M.Mate, because they touch the emotions of the pupils. They mainly create sympathies for the fallen, the weak, and the neglected; hence they are suited to the nature of the pupils of this stage. Girls do not differ from boys in many respects; but only in one respect the difference is noticed. Girls are less inclined to detective fiction than the boys; whereas boys in this class are much more inclined to detective stories. Pupils are bound to take more interest in such stories because they do not get suitable literature to meet their requirements. In detective fiction they get vicarious satisfaction of their aggressive instinct, love interest, growing curiosity and sense of mystery and triump etc; but these stories are fictitious and they have no roots in reality.

Pupils' desire for mystery and adventure stories must not be satisfied with inferior reading matter, but with good literature which will tell our pupils about people and adventures that are real and that deserve to be told to them. Different scientific romances are needed in Marathi for children of different ages and some such attempts are being made by our school magazines like आनंद and रेल्वे गाडी. Also there are hardly any books of satire or humor specially written in Marathi for our school children. If such books are produced pupils will certainly be diverted from the cheap detective literature which has no positive effect either on pupil's composition or character. The following books were very often referred to by the pupils of this class because they are up to the tastes of the pupils. The number against each book shows how many pupils like it: श्यामची आई (261), उषःकाल (192), वीरधवल (78), पुण्यप्रभाव (68), सुदाम्याचे पोहे (64), दोनध्रुव (55), दौलत (46), दुःखी (44), गड आला पण सिंह गेला (41), गोट्या (40), तीन मुले (39), चिमणरावांचे चऱ्हाट (35), गोडगोष्टी (34), मी (33), गुजगोष्टी (31), उपेक्षितांचे अंतरंग (30), राजसंन्यास (27), हिरवळ (24), रागिणी (21), हिरवा चाफा (20), क्रौंचवध (20). In addition to these books pupils have referred to a number of other books among which there are some anthologies of यशवंत, गिरिजा and कुसुमाग्रज; but on the whole, our pupils are less inclined to the reading of poetry. Girls, however, are a bit more inclined to poetry. The above books show how pupils like to read historical and social novels. They seem to be more inclined to thought provoking novels, which are based on some social problems and as such they like novels like दोनध्रुव, रागिणी, हिरवा चाफा & क्रौंचवध, still they have no less interest in historical novels and humourous books. Though on a small scale, they have referred to the following and many other similar books e.g. रूपगंधरवी राजकन्या, सूर्योदय, चोरट्या विठोबाचा खिसेकापू, सुखान्त शोकान्त, खेकडी कुटुंब

~~श्रमाचा शोपका, कानाची केरी, घराबाहेर, वंदे मातरम्, पाणकळा, भावबंधन, संसारांत पदार्पण, प्रेम संन्यास, कोहं म्हातारे व पद्मम्हातारी, नारबंत मा रेवद, वायफकोंच्या मका, परतलें गुरुहाक, पुनर्भेट, दीपकवध, उल्का, नवे विश्व, पिकली पाने, स्वराज्याचा शिलेदार, सांवळ्या ताडेल, अज्ञातो अकबर, वादळ, मटवेपार, [illegible] पेस्वांतल्य-युद्ध, माझी जन्मठेप, दाजी, ताया, गांवगुंड, हास्य मुद्रालाबाप, व दुर्दैवी रंगू.~~

Thus it can be easily seen that pupils' interest in extra-reading is of a varied nature and a teacher of composition must make use of it to improve pupils' expression. No such attempts were made in this direction in the field of secondary education, hence it was necessary to take a rapid survey of pupils' likes and dislikes about their extra reading material. A detailed inquiry in this matter and some experiments in this direction are,however, desirable. For want of such experiments, teachers are unable to meet the desires and requirements of our children and this can be very well illustrated by means of the responses received from the teachers to the last question in the special questionnaire* issued to them. In this question teachers were asked to recommend authors suited to the high school pupils and teachers have mostly suggested the following authors ~~त्रिफळा कर, आगरकर, टिळक, छोळ, हितवादी, श्री म. परांजपे, ना. सें. केळकर~~ etc. These writers are no doubt master writers and stylists in Marathi prose, but they do not meet the psychological needs of the children and hence they are not read by pupils in spite of the teachers' advice and as such they are not helpful in building pupils' expression. Teachers should make use of these authors skilfully but at the same time they should make use of the literature liked by the pupils, to build up pupils' expression.

Question No.5: Pupils' habit of taking notes: In this question pupils were asked to say whether they are in the habit of taking down notes, striking sentences or extracts from the books of general

* Please vide page — 40 A (last Question).

interest read by them. The accompanying table gives a detailed analysis of the responses to this question:

Std.	Total No. of		Nature of the Responses.			
	Pupils	Responses	Yes	No	Occasional	Blank
VII	677	677	330	237	16	94
IX	947	947	585	263	50	50
XI	780	780	500	273	-	7

The table shows that the percentage of pupils who are in the habit of making notes regularly is 48.7 in Std. VII, 61.7 in Std. IX and 64.2 in Std. XI. The number of pupils who make occasional notes is very small. It means that 50 percent or more of the pupils in Std.VI are not in the habit of making notes. The percentage decreases considerably in Std. IX but it does not show a striking fall in Std. XI, where 35 p.c. of the pupils do not possess this habit. Though the percentage of pupils possessing this habit is above 60 in Std. IX and XI, no reflection of this habit was seen in the pupils' actual performance in written composition. Even taking for granted that they really possess the habit of taking down notes or recording striking sentences it must be remembered that they are not accustomed to use them in their composition. So it can be safely concluded that no efforts in this direction are made by the teachers of Marathi composition, and as such though the pupils possess this habit it is not employed to enrich their written expression.

Question No.6: Ability to Produce original Compositions

In this question pupils were asked to express whether they have produced original composition and mention its nature in that case.

the following table analyses the pupils' responses to this question:

Std.	Total No. of		Nature of the responses		
	Pupils	Responses	Yes	No	Blank
VII	677	677	104	532	41
IX	947	947	314	555	78
XI	780	780	241	491	48

From the table it is clear that the percentage of pupils producing original composition is 15 p.c. in Std. VII, 33 p.c. in Std.IX and 30 pc. in Std. XI. It shows that very few pupils in Std. VII possess this quality, in Std. IX the number is doubled and pupils show much enthusiasm for original composition and in XI the number has fallen a bit because either pupils must not have received proper guidance and encouragement or they being aware of the standards of literary composition they must be feeling shy to produce their awkward attempts.

Regarding the nature of the composition it can be seen that the composition produced by pupils in all the classes is not so genuine. It is more or less incidental and an imitation of some of the pieces studied by the pupils. However, if pupils get proper guidance and opportunies they can produce better type of composition, and their composition ability will be certainly improved.

General Remarks: From the foregone detailed discussion of pupils' performance in all the four tests, the following main characteristics can be traced regarding our pupils' composition ability and interests:

(i) Pupils of our secondary schools are weak in their written expression.

(ii) Even pupils of the XI class are ignorant of the rules of Orthography and the other mechanical aspects of composition.

(iii) Pupils like to write on the subjects based on their own experiences and interests.

(iv) Pupils have indicated that they are in the habit of reading news-papers, magazines, and books of general interest. According to them they are in the habit of making notes of interesting and useful matter, but this habit is not reflected in their composition.

(v) Pupils mainly read literature, based on sex-interest, fairy element, adventure and mystery, and for want of suitable books specially written to meet their tastes, they read literature meant for adults. They are also victims to detective novels. Such books have no educational value and they are not helpful in developing pupils' composition ability, and good tastes.

On the whole, the discussion has shown the gloomy aspect of our pupils' composition but ars need one need not be disheartened and doubtful about the bright future of our pupils' Marathi Composition. Even at present, though on a small scale, there are some praise-worthy pieces among the pupils' attempts quoted in this chapter and if pupils are properly coached, the hopeful future of our Marathi composition will be certainly ~~hopeful~~ brighter. Hence the main aim of the next chapter is to give suggestions for improving pupils' Composition.

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Chapter V.

Suggestions for Improving Pupils' Composition.

(i) Need of the suggestions.

(ii) Teaching of Expression needs emphasis.

(iii) More scope and facilities must be provided for the teaching of composition.

(iv) Improved methods of teaching composition must be introduced.

(v) Grammar must be correlated to composition with due emphasis on the functional aspect of it.

(vi) Rhetoric must be studied as an aid to develop composition ability.

(vii) Various forms of composition suited to pupils' needs, interests, and stages of growth must be taught.

(viii) Composition must be correlated to other school subjects and life around, to secure vital thought-contents.

(ix) Composition must be correlated to debates and other allied activities to develop pupils' power of logical thinking and argumentation.

(x) Experiments in correlating written composition with pupils' curricular and co-curricular activities with illustrations

(xi) Teachers must insist on correctness of expression.

(xii) Definite procedure must be followed in a composition lesson.

Need of the Suggestions: It has been already pointed out at the end of the second chapter that the teaching of Marathi Composition in our secondary schools has been greatly handicapped on account of several obstacles. In the preceeding chapter it has been also discussed at length, how this has an undesirable effect on our pupils' composition ability. This has been, of course, done on considering pupils' performance in all the four tests specially devised for this purpose and as such the discussion has become detailed and more lengthy. So before making suggestions to overcome the defects noted in the pupils' actual performance, it will be worth-while to have a short but comprehensive view of them.

(i) In the first test formulated to test pupils' vocabulary and power of sentence construction it was found that our high school pupils' vocabulary is rather poor. They do not know adequate synonyms, idiomatic expressions and idioms. They lack in precision and their sentence-structure is weak. Thus, it goes without saying that the teaching of expression is neglected in our schools.

(ii) The second test which chiefly aimed at testing pupils' ability in lucidity of expression, power of thinking and arguing, has disclosed that our pupils are weak even in these aspects of written expression.

(iii) Pupils' art of composing a unified piece of composition was tested in the third test and pupils' performance has clearly shown that pupils' ability in this respect is far from satisfactory. Pupils' performance in this test has also corroborated the defects noted in the first two tests. In addition to this, the third test has brought to light that even at the final stage our pupils are ignorant of the rules of orthography and several other mechanical aspects of written composition like setting a margin and paragraphing etc.

(iv) Pupils' extra-reading has also a great influence on their

power of expression if they are properly trained to use it effectively. Hence the fourth test was employed to discover pupils' reading habits and interests. It was also useful to know pupils' written composition interests. Pupils' responses have shown that pupils' reading habits are not so healthy for want of suitable books and magazines.

In order to overcome these and several other defects noted in the actual performance of our pupils, many changes will have to be introduced in our present practice of teaching composition. Hence, the main purpose of this chapter is to suggest ways and means to improve pupils' written composition in Marathi, and therefore some concrete suggestions have been offered in the following paragraphs.

Teaching of Expression needs emphasis: In moulding pupils' expression, the teacher plays an important role. The teacher of composition has to see that his pupils think clearly and express themselves logically, lucidly, and effectively, but he cannot achieve these aims unless he has an ardent love for the language he is teaching. He cannot teach them the craftsmanship of self-expression unless he himself possesses something of creative ability, sense of beauty and accuracy of expression. Hence Dr. West rightly remarks, "Like poets, teachers of the mother-tongue are born and not made." Leaving apart the exaggeration in Dr. West's statement one will have to admit that the teacher of composition should have enough knowledge of the creative aspect of the language he is handling and an appreciative attitude towards it, without which he would fail to create spark in his pupils' composition. He should also remember that composition is nothing but a complete unfolding of the child's personality and as such he has to perform a two-fold duty. He is expected to give the pupils in his charge, power of expression and help them to broaden their 'self'. Every word or expression the teacher gives them adds to their experience because, "word is a symbol of something which all normal human beings have

experienced"*; and on the other hand "experience consequently has a marvellous flexibility and capacity for growth"@. It is a wellknown fact that man forms his aims and ideals in the light of his previous experiences; and education provides him with the same. So the first and foremost duty of a teacher of composition is to give his pupils varied experiences couched in apt expression and then give them an opportunity to aptly express their own. The pupils will thus be made to struggle for apt expression and in doing so they are bound to grow rich in thought which has always been one of the aims of civilizing education. According to I.A. Richards,"If gains of the more experienced are to be given to the less experienced, language acts as the best medium" and it is the teacher of composition who alone is expected to carry it out, for which he himself must have sufficient mastery over expression. He will be successful in his work if he is good at expression and gathers interest in his work because, "to interest his pupills, the teacher-himself must be interested".+

<u>More scope and facilities must be provided for the teaching of Composition:</u>

It has been already seen how specialists in our schools are over-worked and they do not get time to do their work efficiently. So if the teacher of Marathi Composition is expected to work enthusiastically he should not be overpressed with correction work. The teacher must also get sufficient time to teach composition, which should be made available in the time-table by the heads of schools by cherishing a more sympathetic attitude towards the teaching of the Mother-tongue.

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* Thought and Language - P.B.Ballard - P.44.

@ Fundamental Education - Boyd H.Bode - P.6.

+ Aims and Methods in the Teaching of English - Arnold Smith - P.16.

The heads of schools should see that it is entrusted to efficient teachers specially qualified to teach the Mother-tongue. They should also look at the teaching of Marathi composition from a different viewpoint. They should remember that composition does not merely mean theme-writing or essay-writing. Expression-building exercises should also be counted as composition exercises both by the heads of schools and the Inspectors of schools. In assigning teaching work, care should be taken to see that one and the same teacher is in charge of literature, grammar and composition.

Improved Methods of Teaching Composition must be introduced:

If the teacher wants to make the best use of opportunities given to him and make his teaching useful and effective, he must employ sound methods of teaching composition. He should adopt such methods as would be suitable for the mental growth of the children who are under his care. He has to take into consideration the likes, dislikes and experiences of his pupils. In the lower classes - V, VI and VII, where pupils have not mastered the craft of writing, teachers should never allow them to try their pen without sufficient previous preparation. Before the pupils actually write a piece of composition, oral drilling is necessary but in our schools this part is completely ignored. Teachers are under the impression that no such practice is necessary in the case of Marathi Composition, but this is a wrong notion. This sort of an attitude on the part of the teachers has caused a great havoc so far as our pupils' expression is concerned. Most of our pupils come from lowly homes and and though Marathi is their Mother-tongue their expression is quite weak. They need sufficient oral practice and drilling without which they will be unable to express themselves correctly. If the teaching of composition is to be made effective and useful teachers of Marathi composition must observe the following principles:-

(1) Sufficient ear-training must be given to pupils.

(ii) Ample scope for reception before production must be given.

(iii) Oral Composition must precede written composition.

(iv) No free work should be allowed before previous planning and drill-work.

Some teachers ignore these principles while teaching composition in Marathi, under a wrong notion that ear-training and other acts are automatically done in the case of a spoken or regional language. On the contrary, children coming from uncultured areas need a very careful and intensive training. They have to unlearn many wrong usages and this is a difficult task indeed! Hence sufficient opportunities must be given to pupils to listen to good speeches. The teacher should narrate interesting stories in the lower classes and get them retold by the pupils. In the higher classes he should make speeches and ask the pupils to reproduce them with the help of notes. Recitation of selected prose passages and poems is also of immense use in all the classes. Pupils in the lower classes are never tired of recitation and especially if they find some interest in the matter to be assimilated they gather added interest; hence recitation of beautiful prose passages and verses should be encouraged more in the lower classes. In the higher classes analytic or close study of selected passages followed by conscious imitation of them is of great help. In this connection it will be worth-while to note down the scheme of teaching a literary extract, suggested in the Memorandum on the Teaching of English, "Each week an extract which has been carefully selected for appeal and interest is read aloud to the class. Upon this the week's exercises are based. These are grouped under the following heads: (i) Word-study, (ii) Sentence-making, (iii) Punctuation (iv) The choice of words (v) Constructive work." This sort of a study will certainly fit in with psychological principles and our own traditional Methods. It will be helpful in building up good expression. Even in

the higher classes limited exercises of this nature are welcomed by the adolescents because at this age, they would like to impress others with good expression which will be easily available to them through such passages. Really speaking expression like poetry is to be caught and not to be taught, hence the teacher should use all this skill in presenting selected passages or literature in such a way that pupils are tempted to catch the desired expressions and language patterns. Language learning is a habit-forming process and repetition in different ways of the selected patterns, without losing pupils' interest, is the only way to form healthy language-habits. So the following stages should be generally followed in the teaching of composition:

(i) Sufficient opportunities should be given to pupils to observe.

(ii) Frequent opportunities should be made available to them of hearing good expression.

(iii) They should be made to read, conserve and reproduce the matter assimilated.

(iv) Lastly they should be asked to write free composition by imitating the models studied and assimilated.

(v) Pure free composition or original composition should come last.

Reading Material Must be fully utilized for developing pupils' Composition ability: Text books prescribed for extensive and intensive study are also of immense use in developing composition ability, if they are properly used for the said purpose. In the lower classes written ~~on~~ expression should have a closer relation with the textual material. Extensive reading should be also encouraged and correlated with composition as it is helpful in extending pupils' vocabulary and enriching their expression. Children in the lower classes must be provided with stories based on historical or fairy element. They may

be given opportunities to read about adventures of children in different lands, because we have seen that pupils like to read about children of their own ages. They should be supplied with interesting stories from Ramayan and Mahabharat, specially written for them. If we take for example "Gulliver's travels", it has been written and rewritten in different ways adapting it to the requirements of different classes. While editing stories from Ramayan and Mahabharat this factor must be specially considered. Unfortunately our text-books also do not meet these requirements to our entire satisfaction. The departmental text-books are also not an exception to it. The teachers should not,however, wait for an editor to come to their help; they must make the utmost use of the matter taught to develop pupils' expression; but teachers of Marathi rarely do so. They mainly stress the thought-contents in the lower-classes and the literary aspects in the higher classes, but teaching of expression is absolutely neglected in almost all the classes. Language study of the lessons taught, is rarely done and when so done, the grammar aspect is emphasized without laying stress on the functional aspect of it. The lessons are never looked upon as tools of free and effective expression; because teachers are under the wrong impression that there is very little to be taught in the Mother-tongue. At the most they feel that if they point out some phrases and idioms in a lesson taught, their duty ends. Really speaking they should go a step further and need not merely depend on the texts. As suggested before, they should choose a number of passages suitable for different classes and give them for comprehension and language study. They may be also used for precis-writing* in the higher classes. If they are introduced properly, they will provide a number of good expressions. Teachers should not rest with this. They should see that on studying the texts, extra-reading books or unseen passages, pupils get constant opportunities to use the expressions newly learnt and assimilated. The exercises

to be given for practice should be, however, interesting and pre-planned. Well-graded exercises based on pupils' reading material are of immense use in building up pupils' power of expression; then only reading material will not be a waste.

Grammar should be correlated to composition with due emphasis on the functional aspect of it. Grammar should be studied in such a way that it helps pupils to write good composition. It should be closely related to the prose lessons studied and the functional aspect of it should be chiefly stressed. Along with the rules of grammar some rules of punctuation and orthography also can be taught, as aids to good composition so that pupils would get added interest in them e.g. if pupils learn that appropriate adjectives help them to make their descriptions vivid and at the same time if they understand that commas are necessary to use adjectives separately and effectively, they will neither forget the grammatical aspect of adjectives nor will they ignore the particular use of commas. Similarly if pupils study different kinds of sentences, transformation and synthesis they will not only learn different kinds of sentences but also know how to construct different kinds of sentences, and along with that if they realize the necessity of introducing variety of sentences in a paragraph both the teaching of Grammar and Composition will be certainly successful. At the review stage pictures may be placed and pupils may be asked to make lists of adjectives, nouns, action-words, words expressive of different feelings and then they may be asked to describe the pictures orally and then in writing. Thus in a number of ways grammar can be correlated to composition and pupils' expression can be developed in the lower classes. Even in the higher classes, this can be done by means of exercises suited to the mental make up of the adolescents e.g. pupils may be asked to make observations of different scenes, sounds and incidents and prepare a list of different parts of speech useful in describing them accurately and effectively. On collecting the stuff

the teacher may ask the pupils to give graphic descriptions orally. He may suggest different beginnings and ends, give them some useful phrases and words and ask them to write these descriptions effectively. In order to test how far pupils are progressing in grammar and written expression, teachers should give short diagnostic tests of the type inserted in Chapter IV of the present thesis. They will ascertain pupils' knowledge of grammar and accurate use of expression.

Rhetoric must be studied as an aid to develop composition ability: In the higher classes the teaching of Rhetoric also can be useful to develop pupils' composition ability. Here it must be remembered that instead of giving stress on the definitions of the figures of speech to be atught, we should stress their usefulness as agents enriching pupils' composition. Instead of asking pupils to define and illustrate a simile, they should be provided with opportunities wherein they can employ suitable similes, metaphors or the other figures of speech taught to them. Occasional use of दृष्टान्त or अर्थान्तरन्यास etc. also brings grace and gravity to the composition. Use of suitable figures of speech will make pupils observe, study and think for themselves, and these qualities are absolutely essential for developing a good piece of composition.

Various Forms of Composition suited to pupils' needs, interests and stages of growth must be taught: It has been found that in our schools no definite plan and principles are followed in the teaching of different forms of composition. Essay-writing forms the main feature of our high-school composition, and even in teaching essay-writing no principle of gradation is followed. In some schools even reflective themes are given in the lower classes. Story-writing is generally introduced in the lower classes, mostly in V and VI and according to the present syllabus it is again tried in the XI class, but there seems to be no variety in doing this. Both in the lower

and the upper forms, outlines are given and pupils are expected to develop stories. The quality of work expected of the pupils in the topmost class is also not of a very high calibre. Precis-writing is generally taught and practised in Stds. VII, X, XI and passages for comprehension find place in Std. XI only. It is really anomalous to teach precis-writing in the lower classes before the pupils are given sufficient practice in comprehension and thought-expansion. The art of letter-writing which is so very useful in life is not taught and practised in all the classes. Letter-writing is generally taught in the lower classes and at the most in Std. VIII. The other forms of composition like preparing advertisements, writing applications etc. are well-nigh neglected in our schools.

In teaching any form of composition we have to follow the psychological stages of learning a language. According to Dorothy Dakin, "we begin to speak in words, unconnected ideas, next we put words into sentences, and then sentences into paragraphs and finally paragraphs into a unified whole"*. These steps will help us to over come many defects shown by our pupils in the formal and mechanical aspects of Marathi Composition. It has been specially noted that girls are more efficient in this respect. They naturally care more for the formal and mechanical aspects of composition like setting a margin, and neatness of writing etc. than boys do; but teachers should praise and appreciate neat work a little lavishly in order to correct the tendency of slovenliness especially in boys. There is a common notion that if we train pupils in self-expression and develop in them liking for good literature the other lesser skills will come of themselves,

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* How to Teach High-School English - Dorothy Dakin - P. 132.

but this results into disappointment. It can be well-expressed in the words of M.M.Lewis who says, "The school which confines itself only to the higher usages of language will not only fail to achieve them for many children, but fail also to achieve any compensating skill in the practical uses of language."* Hence it will be clear that it is the duty of a composition teacher to stress the formal and mechanical aspects of composition in all the classes. It will be,however, necessary to decide which forms of composition should be stressed more and at what stages. In order to do so the following points must receive due consideration:

(i) Pupils'Interests.

(ii) Their needs.

(iii) Their Mental Make-up—power of expression and thinking.

The following proposals regarding the teaching of the different forms of composition are made in consideration of the above points.

Paragraph-writing: A paragraph being our first convenient and complete unit in composition, it goes without saying that pupils should be taught to write a good paragraph, be it in a story-form or in any other form of composition. In the lower classes pupils may be asked to describe pictures or other familiar objects and incidents in a paragraph. They may be asked to give one-paragraph-stories etc. In our every-day conversation we generally describe, narrate, explain and argue; hence it is clear that in the first instance we must teach pupils to write descriptive or narrative paragraphs, and then they may be asked to write explanatory or argumentative paragraphs.

Story-writing: It has been already shown that pupils are interested in story-writing,so pupils in the lower-classes as well as

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* Language In School - M.M.Lewis - P.38.

in the higher classes must get ample scope for writing stories; however we must introduce variety in the teaching of story-writing. Pupils in the lower classes take much interest in composing stories with the help of pictures. Developing stories with the help of given outlines is also helpful in the lower classes. Pupils may be also asked to rewrite a story as one of the characters would narrate. However, it must be remembered that in the lower classes more insistence should be given on getting a number of stories narrated,because pupils do not find much interest in writing them as they have not mastered the mechanics of writing. In the middle and higher classes pupils may be asked to rewrite stories changing their plots or developing a particular character on different lines. They may be asked to write stories suited to the given titles. Story-completion is also a good exercise. In giving this exercise either the key-sentence should be given, or the key-sentence and the last sentence should be given. Giving a story upto the climax and asking the pupils to complete it is also a very interesting exercise worth trying in the higher classes. In the middle and higher classes if an outline of a story is to be given for story-writing, it should be as brief as possible; so that it will give wider scope for pupils' imagination and ability of expansion. Pupils do like stories of adventure and humour; hence these two factors also must be kept in view while selecting stories. Thus if variety is introduced and pupils' interests are served, story-writing will be of real help in raising pupils' power of expression. In the higher classes,pupils should be trained to develop the plot and characters more effectively. Their power of observation, preciseness of expression and ability to keep up interest must be tested in the exercises based on story-writing.

Letter-writing: The art of letter-writing needs a closer attention in all the classes because it is the most important form of composition,from the utilitarian point of view. Very few of us have to

write stories or essays in our life after schooling is over but almost every one of us has to write letters every now and then; still a number of people do not know the art of letter-writing. Hence different forms of letters must be taught and practised in all the classes. Letters to friends and relatives should be introduced and stressed more in the lower classes, but even in the higher classes occasional exercises on this form should be given because this is the most useful form. In the middle classes pupils should be taught to write letters to strangers. Preparing formal invitations and writing of informal notes should be also taught in the middle classes. Writing of business-letters, official letters, and letters to editors should be taught in the higher classes. In the lower classes more attention should be given to the formal aspect of letter-writing but in the higher classes along with the form, the style also needs a closer consideration. In giving exercises on letter-writing, it must be remembered that they should be of a realistic nature. As far as possible, letters should be based on the life situations of the pupils e.g. they may write to their friends who are absent from school, they may prepare invitations for their class activities, they may place orders for books, games-material, and other material required by them. In the higher classes, pupils may be asked to prepare news-reports and write to editors about their school programmes and so on. If this is done pupils will take more interest in the art of letter-writing as it will become a natural activity.

Advertisements and Applications: Preparing advertisements and drafting applications has also a great commercial value in the present era of commerce and industry. A close study of different advertisements and applications followed by a conscious imitation of them, will be of immense use in training our pupils in this useful art. This has its place in the higher classes. If education is preparation for life, we can-not ignore the art which has gathered added importance in our

present life. Teaching pupils to prepare advertisements is also helpful in the teaching of expression.

Comprehension: This holds a very high place in the teaching of expression. In addition to this, it is also helpful to train pupils in the art of arguing and reasoning. It gives scope to train pupils in the fundaments of logical thinking and arguing. In order to make a full use of a passage given for comprehension, the teacher should frame suitable questions based on the passage. In the lower classes the main aim of comprehension should be to teach the pupils to grasp an unseen passage and express the contents in their own words. In the middle classes comprehension passages should be used for developing pupils' expression and power of thinking and arguing. The passages to be selected for comprehension in the lower classes, should be more or less descriptive and narrative. In the middle classes they should be more of a thought provoking nature. In selecting passages for comprehension, pupils' interests should be also taken into consideration.

Thought-expansion: After the pupils have mastered the art of paragraph-writing and they have done sufficient exercises in comprehension, the art of thought-expansion should gradually be introduced in the middle classes and it should be constantly practised in the higher classes. It is very useful in teaching pupils, use of idioms and idiomatic phrases. It is also helpful in teaching pupils to argue convincingly. In the beginning it should be closely related to the textual matter. In the first place, pupils must be able to explain some of their activities like toy-making, and laboratory experiments. Then they will be taught to explain and expand abstract ideas. It prepares pupils for essay-writing.

Precis-writing: It is very useful in life, but it cannot be introduced in the lower classes as a regular form of Composition, because it is a difficult art. It cannot be introduced before pupils have mastered the art of expansion and

overcome the difficulties of mechanics of writing. It requires a good understanding of the given passage and power of selecting the main points in it. In addition to this power of organizing the most important points and re-writing them in their own words is also necessary. So it should come at a stage when pupils are ripe for it. Hence no precis-writing should be tried in the lower-classes. It may be gradually introduced from VIII std. In VIII and IX pupils may be asked to narrate briefly the stories they have read. They may be given practice in preparing suitable titles for paragraphs read. Before proceeding to precis-writing pupils may be taught to prepare telegrams. As transmission of telegrams is now allowed in Marathi it will be really worth trying. Pupils should be encouraged to take notes and prepare brief reports of the speeches in schools or on public platforms. The art of writing a precis may be introduced in Std. X and practised seriously in X and XI. Here also, it must be remembered that the passages to be given for precis-writing should be interesting. It should also have a sense of reality. Applications from different offices and documents in the different courts should be procured at times and given for precis-writing so that pupils will realize the utility of the art. They will realize where it is needed and how sincerely they must labour to achieve it.

Essay-writing: Theme writing which has occupied a place of undue importance in our schools cannot be totally dispensed with. It has also its place in the teaching and testing of pupils' ability in the art of planning and composing a complete piece of composition. It helps us to test pupils' ability of observing, planning, arguing and using the expression learnt, however, it cannot be the be-all and end-all of the teaching of composition, because very few of us have to write essays in our life after we complete schooling. Thus it has an academic importance. When pupils have mastered the art of

paragraph writing, comprehension and thought-expansion, they are prepared to receive instruction in essay-writing. In our every-day life we narrate, describe, explain and argue; hence these forms will have to be gradually introduced in our secondary schools. It is the duty of a composition teacher to teach pupils to master the fundamental skills in all the above-mentioned four forms of theme-writing and impart to them the art of composition required of educated adults. If this is kept in view, instead of giving undue importance to the teaching of story-writing, literary essays and literary criticism, "emphasis will be placed upon the discussion, description, and explanation of every-day matters"*. Of the four forms, description and explanation should be tried in the lower classes and all the four should be tried in the higher classes. As pupils master the art of writing descriptive and explanatory paragraphs, they should be taught to write descriptive, explanatory and narrative essays. Thus, this can be at the most introduced in Std. VII on a very small scale. When pupils have mastered the art of thought-expansion and writing a paragraph on a topic of a reflective nature, the art of writing an essay on a reflective theme may be introduced and this is possible in the higher classes. In essay-writing it should be always remembered that the themes should be based on pupils' interests and experience. In order to do so, every time when pupils are expected to write an essay, at least three themes should be given so that they can get scope for their choice. In essay-writing teachers should always stress the need of previous preparation and planning. Ample practice in the art of brief-making does a lot of good in training pupils in the art of essay-writing.

The Other-forms of Composition: The other forms of composition like dialogue-writing, pen-pictures, dramatic monologues, personal

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* Methods of Teaching in High Schools S.C.Parker - P. 273.

essays, etc. are forms of literary composition of a high order and they cannot be expected from all the members of a class; however, occasional exercises in them can be tried. Analytic study of a number of lessons belonging to these forms appearing in their readers, followed by an imitation of the models studied, will be of great help in this respect.

Composition must be correlated to other school subjects and life around, to secure vital thought contents: Generally, it is observed that pupils' composition in Marathi has no intrinsic value. When a theme is written on E.B., pupils begin to look at it with askant looks. They do not understand how to begin and what to write. It so happens especially when the theme does not fall within their experience. So if the teacher desires to secure good material from his pupils, he will have to tap the sources of his pupils' experiences and interests. He must follow the principle of correlating composition to the life around his pupils. Even on doing this, he may find that pupils are unable to give vital matter because they are not trained to observe the life around them. Hence the first duty of the composition teacher will be to teach his pupils to live and observe the life around them properly; and make short notes, if necessary. This will cherish studial habits among them. In doing so he may correlate composition with the other school subjects. Valid and substantive subject matter can be had from the content subjects, basic crafts, vocational subjects and leisure interests of the pupils. Vital thought contents have to be secured because if pupils are lacking in them no progress in the art of expression or composition is possible. Pupils must have something to say then only the teacher can give them suitable expression. This can be done in two ways. The composition teacher must have a much more wider range of interests so that he can widen the sphere of his pupils' interests and the pupils will learn to use their language

through talking interestedly about real things, real ideals, and real issues. Pupils in the lower classes would like to write about their own schools and friends. They are more interested in play-ground activities. They have sympathies for animals and birds. Pupils in the higher classes like to write on current topics based on social conditions. They are eager to express their own emotions and feelings about the objects and persons they come across. They are also interested in imaginative subjects or topics which give scope for the expression of their own ideals and dreams. Hence it is necessary that the teacher's interests should be as wide as possible and at the same time he must have a knowledge of the common interests of his pupils. This will enable him to elicit good expression and thought contents from his pupils. He should correlate composition with the pupils' activities. They should also be encouraged to write a diary of their every-day activities, so that an occasional peep in to them gives the teacher an idea of his pupils' interests.

The second way of securing thought contents is to correlate composition with subjects like History, Geography, Science etc. In this case correlation can be sought in two ways. The teacher of Marathi composition can himself make use of pupils' knowledge or he can secure cooperation of the teachers who are in charge of these subjects. In the first case, the teacher must be thoroughly familiar with the broad facts involved in the subjects with which composition is to be correlated; so that he can base composition exercises on the portions read by his pupils. Supposing pupils have learnt the history of the Maratha period, then the teacher can select some important incidents and ask the lower class pupils to describe the fight between Shivaji and Afzulkhan; or they may be asked to narrate the incident of Shivaji's escape from Agra. In the middle classes he may ask pupils to give an autobiographical account of the lizard with the help of which Tanaji

climbed Singhgad. Even an autobiography of the fort it-self, will be welcomed by them. In the higher classes pupils may be asked to narrate the thoughts of Sambhaji on his way to Mathura from Agra. They may be asked to describe the feelings of Shivaji over the loss of his brave comrade, Tanaji. They may be even asked to describe the feelings of Sadashivrao Bhau on losing the battle of Panipat. The higher class pupils may be expected to narrate the effects of the battle of Panipat and suggest means by which the discredit could have been retrieved. They can even write an imaginary diary of an English officer who came to India either at the time of Shivaji or at the end of Peshwai. Such topics are liked by pupils because they find scope for the expression of their acquired knowledge and imagination.

The other way of securing cooperation with other subjects is to secure cooperation of the subject teachers who are handling the subjects. The teachers of other subjects are often found unwilling to extend such a cooperation only on the ground that they are not equipped with the scientific knowledge of Orthography, Grammar and Rhetorics; but this is never expected of them. They should merely help pupils to make a clear, interesting and impressive presentation of the subject matter with which they are quite familiar; the teacher of Marathi composition will look to the grammatical and similar other aspects of composition. A science teacher, for example, can ask his lower class pupils to describe an experiement. In the higher classes he can ask his pupils to give scientific reasons. He can also ask them to prepare scientific instruments and describe the making and working of them. The Geography teacher may ask his pupils to describe an imaginary journey across a country studied by his pupils. He may even demand imaginary letters from them as written by pupils in the countries studied by them. Autobiographical essays or narrations can also be tried by him. Description of a harbour along with its loaded cargoes,

descriptions of industrial places etc. afford many opportunities wherein the teachers of Geography can easily correlate it with composition. In doing so they will be at least able to guide the pupils to collect and organize material properly. If they find that a pupil is poor in expression, he should be asked to get his mistakes corrected by his Marathi teacher.

The principles of correlation may also be applied to pupils' cocurricular activities or hobbies, which provid-e excellent opportunities and more material for pupils' composition e.g. some pupils' have the hobby of stamp collecting, others are fond of collecting different leaves or pictures. If the teacher picks the most common hobbies and gives composition exercises based on them, pupils will gather added interest in them. Pupils collecting coins, can give autobiographical descriptions of the coins. Pupils collecting pictures and photographs can give descriptive or biographical composition about them. Thus in a number of ways a resourceful teacher can make use of pupils' hobbies and create interest in his composition lessons. However, the teachers must take care to avoid monotony which is usually found in doing so e.g. pupils are generally asked to describe their hobby or the game they like. Very often, before a long vacation, teachers ask pupils to write an essay or a letter in which they ask pupils to give their plan for the vacation to come. After the vacation is over they ask them to describe how they spent it. Class trip also is a favourite subject. These subjects and similar other subjects like वृक्षारोपणदिन, ज्ञानेश्वरी, खेलदिन, गोपीसप्ताह etc. are also tried invariably in all the classes in the same fashion, on account of which pupils lose all the interest in them. This sort of monotony should be deliberately avoided We can make use of all such oft repeated days and festivals by changing the topics based on them or giving attractive titles e.g. instead of asking pupils to describe the procession in the Ganpati festival, it

the teacher asks pupils to write down the imaginary thoughts of Ganpati on the present-day food problem; they find more interest in writing the composition exercise; or they may be asked to draft an imaginary complaint lodged by the mice to God Ganpati. Even in the case of a school trip, instead of asking pupils every now and then to give an account of a pleasure trip, they may be asked to describe only the thrilling or funny incidents in the trip. In the case of वृक्षारोपण दिन -- pupils may be asked to gife an autobiography of a tree planted at the previous वृक्षारोपण दिन -. It is also surprising that we do not make use of all our festivals. We take no note of holidays like रामनवमी, शिवजयंती, दिव्याची अमावास्या, नागपंचमी, गोकुळ अष्टमी, नारळी पौर्णिमा, विजयादशमी, कोजागरी पौर्णिमा, त्रिपुरी पौर्णिमा, प्रवरसंक्रान्त, रंगपंचमी, महाशिवरात्र, गुढीपाडवा etc. etc. Seasonal changes in the life around us also provide ample material for school composition. If we want to enrich pupils' composition with meaningful matter we have, to correlate it with pupils' experiences, interests, and life; then only we can secure vital thought-contents.

<u>Composition must be correlated to debates and other allied activities to develop pupils' power of logical thinking and argumentation;</u> A systematic training in Logical thinking and # power of argumentation is necessary and this can be given by correlating written composition with oral composition or debates. Class debates and prepared speeches are of immense use in doing this but unfortunately no provision for class debates is made in most of our schools. In some schools where provision is made for class debates, a selected few are seen taking part in it and no systematic training is given to encourage more pupils to take part in them. The first mistake in conducting this period is that it is merely used for debates and never used for systematic training in that art. It is also wrongly presumed that every time the subject for the debate period should be debatable. Prepared speeches, reading of news papers, narration of stories, recitations, book-reviews film-

reviews, description of various other incidents and experiences, information in sports and games should also form a part of class debates; because if this is done the field of interests being broadened, more pupils will come forth to take part in debates. In the lower classes pupils may be asked to describe a journey or explain the game they like. Narration of stories read or heard is also an interesting activity in the lower classes. Oral descriptions of pictures and objects placed before the class are also of much interest and help in these classes. In the middle classes pupils may be asked to make notes for the class debates and speeches. In the higher classes pupils may give a summary of the books of general interest read by them. They can narrate their journey with the help of maps, diagrams and pictures. They can vividly describe an interesting match witnessed by them. They can narrate historical incidents with the help of pictures. They can describe their own hobbies with illustrations. They can prepare studied speeches on debatable subjects and so on. It is, however, necessary that pupils must get good training in doing so. A systematic training in the art of logical thinking and power of argumentation is necessary and this can be started even in the lower classes. As referred to above, if pupils in the lower classes are asked to describe pictures and incidents they will learn the fundaments in the art of logical thinking and arguing. In addition to these activities the teacher can give special exercises to train them on these lines e.g. in lower classes a number of scattered sentences may be given and pupils should be asked to arrange them in a logical sequence and narrate an interesting story. Reading of news-papers before the class is also helpful in removing pupils' stage-fright. In the middle classes pupils may be asked to write down their speeches, get them corrected and read them before the class. Pupils in the higher classes should be allowed to refer to the jottings of the speeches prepared before-hand. This will create confidence among the pupils.

In American and English schools microphone and telephone are used in giving speech practice, this is also useful to remove stage-fright. Schools having microphones should try in this direction, but on the whole, it is a costly affair.

Once when the pupils have gathered confidence and they are accustomed to make a logical presentation, the chief aim of debates will be served. In conducting debate periods or supervising pupils' speeches the teacher should take care to offer his suggestions after the speeches are over so that the pupils will not feel injured. Previous preparation should be encouraged so that there would be less chance for correction when the speeches are being delivered. The topics given for debates should be given for written composition or the topics given for written composition should be discussed during the debate period; then only training in debate will have an advantageous effect on the written composition of the pupils. In addition to the debates, class discussions on current topics and editing of a weekly, will be also of immense help in achieving logical thinking and argumentation in their composition. In Std. IX, X and XI, each class should have a news-paper unit. The teacher of Marathi should select some pupils from each class who will edit a weekly for their class, with the help of the other members of their class. This will encourage reading of news-papers and collecting of information under different heads. They will have also to write editorials. This will be, of course, done under the supervision of the Marathi teacher, who should not discourage pupils by pointing each and every orthographical mistake. The main object in encouraging this activity is to teach them to write logically. Class magazines are also of great help in achieving this. If the teacher follows the policy of including selected class compositions in them, pupils do gather more interest in their class composition.

Ex-periments in correlating written composition with pupils' curricular and co-curricular activities with illustrations: The following few experiments will vivify how pupils gather interest in composition if it is correlated to their activities. Once pupils of our school decided to undertake an activity of sales and purchases on behalf of their school-stores. They went in batches from door to door to sell cosmetics at the time of Divali. Many pupils took part in the activity and carried on the sale enthusiastically. This activity was useful in teaching them several things, but as we are mainly concerned with the teaching of composition, it will be better to see how far it was helpful in the teaching of Marathi Composition. It provided an excellent opportunity to teach pupils the art of letter-writing. It was also helpful in teaching them to prepare advertisements. Lastly at the prize distribution ceremony, when prizes were distributed among those who showed skill in the activity, they were asked to write their own experiences and read them before the whole school. The accompanying samples* are written by ordinary pupils, but as they were really interested in the activity they could write better than they did usually. They were, of course, instructed before-hand to make a note of their own experiences.

On another occasion when pupils had to celebrate the 'children's Day', they were asked to read out their daily programmes and it was found that boys in the middle classes also could do it well. The accompanying samples@ will clearly show how well they could do so.

Once, pupils in the higher classes had undertaken a survey of the business activities in Kolhapur. Some leading questions were given and they were asked to collect the necessary information. They were instructed to keep a record of the information collected and of other note-worthy experiences. They did so and at the time of presenting their statistical information and chart to the whole school, some of

(Continued on Page - 262)

* Please vide pages - 257, 258, 259.

@ Please vide pages - 260, 261.

आमचा छोटा व्यापार.

लोटया व ब मोठ्या मित्रांनी आमच्या गावी दिपावलीच्या सुट्टीत येते व साधन गांवा मजेशीर पण छोटासा व्यापार केला तो कसाशीतीने केला हे सांगणार आहे.

प्रथम आम्ही मनांशी विचार केला की, कशाचा व्यापार करा, कशाचा सुगिध भास घ्या. पण दुसरा क्षणी विचार आला की, पाहूंया तरी व्यापार म्हणजे काय । काहीतरी चांगला अनुभव मेळील. नंतर आम्ही आमच्या वर्गातील १०।१२ मुले एकत्र जमलो तीन तीन जणांचा एक एक गट केला. गुरुजींच्याकडून माल घेऊन निघालो.

आम्ही व्यापार करतांना दुसऱ्याबरोबर गोड बोलून आपला माल कसा खपवायचा, एकदम घाऊक माल घेऊन, किरकोळ विकून नफा कसा मिळवायचा, माल खपवतांना मिन्हाजीची कसे बोलावे याचे अनुभव छान मिळविले. खूप चांगले अनुभवही आले. त्यांतील काही अनुभव खालील प्रमाणे आहेत.

माल घेऊन आम्ही पुण्यक्ष ठिकाणी निघालो. पण कोणी माल घेईनात. चे ते म्हणू लागले की, आम्ही गांवातून माल आणला आहे. पण आम्ही नाराज न होता, प्रयत्न करीत राहिलो. पुढे आमचा माल खूप खपला. यावरुन आम्हाला असा अनुभव आला की, प्रयत्न केल्याशिवाय फळ मिळत नाही.

आम्ही एके ठिकाणी गेलो होतो. तेथील माणसाने आम्हाला दरडावून घालवून दिले. तो माणूस रागीट होता, हे त्याच्या चेहऱ्यावरुन दिसून आले. आम्ही मुकाट्याने परतलो. त्याचेही जर आम्ही परत गेलो नसतो तर त्याने आम्हास मारले असते. यावरुन आम्हाला सहनशीलतेने केव्हा वागावे याचा धडा मिळाला.

दुसऱ्या एके ठिकाणी माल दाखवीत असता एका मनुष्याने एक साबण घेतला. त्याचेही मी म्हटले, "अहो तो साबण आधल्याला पाहिजे असेल तर घ्या." त्यावर तो माणूस म्हणाला "नको, नको. हा घ्या तुमचा साबण". नंतर मी म्हटले, "बरं जा तर.तो - तुमच्या खिशात घालून गेला असेल. यावरुन असे समजले की, व्यापार करण्याचाचेही किंवा कोणत्याही बाबी नेहमी अवधान ठेवले पाहिजे.

एके ठिकाणी काही साठ वायकांनी आम्हाला प्रथम माल दाखवायास सांगितला

व म्हणाल्या, "नको तुमचा माल." त्याचेवेळी आम्ही आमच्या मालाची पत्रिका पटवून दिली. बाजारी व आमच्या मालांतील फरक सांगितला आणि आमचा माल त्यांच्या गळी मारला.

आम्ही पुन्हा तिसऱ्यांदा गेलो. तेव्हा कित्येकांनी सूचना दिल्या. कित्येकांनी - गिऱ्हाईकांना माल कसा दाखवावा ? मालाचे वर्णन कसे करावे ? वगैरे सर्वांची माहिती दिली." कित्येकजण म्हणाले, या धंद्यात तुम्ही मुळे फार महागी आहात हं ! कांहीनी माल घेण्याचे कबूलिला. आम्हाला कित्येक रागावले. कित्येकांनी विचारले की, काय रे मुलानो हयापासून तुम्हाला फायदा काय ? त्याचेवेळी आम्ही योग्य ती माहिती दिली.

या छोट्या व्यापारामुळे आम्हाला समाजांत कसे वागावे हयाचे ज्ञान मिळाले व मोठ्या संस्थेने मिळाले. समाजांत कोणकोणत्या प्रकारचे लोक असतात. हे समजले. पुढील व्यापाराच्या वेळी आम्ही आणखी कित्येकजण विद्यार्थी घेऊन आमचा छोटा व्यापार मोठा करूं असें मी आमच्या वर्गांतील आम्यासून देतों.

लेख विद्यार्थी, डि.ए वी.

-: वस्तुस्थितीक अनुभव :-

" तुम्हाला दिवाळीच्या सणाकरिता खाजाची लेणे, सुतणी, साबण वगैरे काय पाहिजे काय ! " असें मी लेका घरांतील लेका माणसास विचारले. तें गिऱ्हाईक वरवर शांत दिसत होते. तेव्हा त्यानें काय हवे व काय नको हें सांगण्यापूर्वीच माझ्यावर अेकदम प्रश्नांचा मडीमार सुरू केला. "तुम्ही कोण, तुम्ही कोणत्या शाळेत आहांत, हा माल कोठून आणला, या मालाचे दर काय ?" परंतु आम्ही फक्त त्याचे बोलणें अेकून घेतले व आम्हांजवळील 'निवेदन पत्रिका' व 'दरपत्रक' पुढे केले. तेव्हा त्याचे समाधान झाले. व नंतर त्यानें जवळजवळ ३, ४ रु.चा माल घेतला.

दुसरा प्रसंग म्हणजे आम्ही लेका घरांत माल विक्रीसाठी गेलों. तेथील लेका माणसानें आम्हांस सांगितले की' मालक घरांत नाहींत. परंतु लगेच मालकच आम्हांजवळ येऊन म्हणाले की, "आजाभी तुम्हांस काय पाहिजे ?" आम्ही त्यांना आमच्या आगमनाचें

कारण सांगितले. व त्यावेळी त्यानी आमच्याकडून अेक भोती साधू १ रु.वाला घेतला.

आणखी अेक प्रसंग आम्ही अेका घरात गेलो. ते घर अेका साबण व तेले यांच्या विक्रेत्याचे होते. ते आम्हांला नेहमी ओळखले. आम्ही तेथे जाऊन विचारले की काही माल घेता काय ? परंतु आमचे बोलणे संपायच्या आधीच त्यानी विचारले " तुम्हांस काय पाहिजे?"

अेकदा आम्ही माल घेऊन आहेर पडल्याबरोबर अेक ओळखीचा माणूस आम्हांला भेटला. व त्याने आम्हांला आमच्याजवळ काय आहे ते विचारले आम्ही त्यास अेक ६ आ. किंमत असलेला 'हमाम' साबण दाखविला व किंमत ६ आणे सांगितली. पण तो म्हणाला की या साबणाची किंमत २ आणे असून पाहिजे तेवढा मिळतो.

अेके दिवशी तर आम्ही माल घेऊन विक्रयास गेलो असता आम्हांस प्रथम २ तास गिऱ्हाअीक मिळालेच नाही. परंतु लगेच अेका दुसऱ्या घरात अेकदम ५-६ रु. चा माल खपला.

दुसरे सांगावयाचे म्हणजे. आम्ही अेका घरात माल घेऊन गेलो. त्यांनी आम्ही माल दाखविला त्यानी नको नको म्हणत अेक आटली पसंत केली व मी दरपत्रकाप्रमाणे त्या आटलीची किंमत सांगितली. परंतु माझ्याबरोबर असलेल्या दुसऱ्या मित्राने चुकून कमी दर सांगितला व त्यामुळे दरांचा गोंधळ होऊन शेवटी ते गिऱ्हाअीक गेले व त्यामुळे आम्हांस गिऱ्हाअीक कसे मिळवावे हे कळले.

जरी आम्हांस थोडा त्रास झाला तरी आम्हांस गिऱ्हाअीक कसे मिळवावे, गिऱ्हाकाचे मन कसे वळवावे व मन वळवून त्याच्या गळ्यात माल कसा बांधावा. विकलेल्या मालाचा व आलेल्या पैशांचा जमाखर्च कसा ठेवावा वगैरेचे सांगले ज्ञान झाले.

अेक विद्यार्थी, वि.१० वी.

हो पण नंतर पाणी भरतो अर्थात चुकवाचुकवीनें मागत नाहीं हें पाहिल्यावरच नंतर मी कॉफीचे पुडके घेत ताजे (वर्तमान) पत्र वाचतो. नंतर अभ्यास/करूं की नको याचा विचार हो कोणतीहि गोष्ट विचारपूर्वक करावी ना ! 'रविवार' आहेच अभ्यासाला अशा दूरदृष्टीनें मी चिक्कलेचें साहित्य आहेर काढलो. नंतर मी घाकट्या भावाला अभ्यास करण्याचा सल्ला देत चित्र पूर्ण करीत आणतो. मग वेगवेगळ्या अँगल्समधून ते चित्र पहात असतांना वाटते 'हेम काम पण मस्त झालं--'

पण तो विचार पूर्ण होण्याच्या आंतच भावाचे 'काय रे, मॉडर्न आर्ट शिकलास वाटतें' असें खुद्दार माझ्या कानांत गुळट्या तेलासारखें ओतलास. पण वाटतें हातल्या कांकणाला कशाला पाहिजे आरसा - दलालसारखा मोठा चिक्कार !

पण शेवटच्यांत माझी आणण्याचे हुकूम सुटलात. मग पैसे खुळखुळवीत आणि चिमणी हलवीत त्या ताळावर गुणगुणत मी मार्केट गाठतो. मग खरेदी - सुटया पैशाअभावी खोळंबा - सारी शेवच चाकोरी.

घरीं आल्यावर शेजादें मासिक किंवा पुस्तक वाचतों आणि या जगापासून लुप दूर दूर जातों दहाची कर्कश घंटा मला पुनश्च या जगांत आणून सोडते व आपण अजूं 'शेअक' झालें पाहिजे असें वाटतें.

पुस्तकें वाचतांना गृहपाठाची वहीं मजसत बुधवली जाते. अरे आपरें लगबगींत गृहपाठ पुरा करून पुस्तकें वाचतों. शेवटाला ।०।। होतात. अन् मग शेवच चार घांस जास्त झालें कीं जरा सुस्ती येते पण कपडे बदलून शाळेला जायें माग आहे. शाळेंत काय घडतें हें माझ्यापेक्षां - शिक्षकांनाच जास्त चांगले माहीत. पण शेवटच्या आठव्या तासाला माझें लक्ष लागतें. रात्रीस खेळण्यासाठी गाडीच्या गोष्टीकडे पळतें त्यांच काहींतरी माझ्याहि आयुष्यांत कधीं शेवटचा घरीं जाऊन' या विचारानें मन कीमेजतें. पण शेवटच्यांस मजा होतो. 'सुटलो शेवटाचा' म्हणून विश्वास टाकून मी घराच्या वाटेनें जायूं लागतों. वाटेंत धडामस्करींत कोण भाग घेतो?

घरीं येवून हातपाय धुतो अन आजीनें पुढें केलेली वडी रिकामी करतो. मग खेळ धामा-धूम होईपर्यंत संध्याकाळीं येतो तो दमून. आल्यावर आजीवडिलांचीं, भावंडांची अंघरूणें घालून निद्रादेवीची आराधना करतो. संबंध दिवसाचा आढावा घेवून दुसरे दिवसापासून पहाटे उठण्याचा व नियमित अभ्यास करण्याचा निश्चय करतो. अशा गोड गुलाबी निश्चयांच्या पुडीत विचारी विचार करत असतांनाच निद्रादेवी मला आपल्या कुशीत घेते. सकाळीं उठून म्हातारी सांगतांच्या ७ वर.

शेक विद्यार्थी. वि.।० वी.

them read out their experiences which were very interesting.

Even class activities also provide good stimulus for school composition. Last year the pupils of Std. X had to read for their rapid reader the novel '[illegible]' by Shri R.V.Dighe, when the following experiement was tried. On securing the book, pupils were asked to read it. After a few weeks, the book was taken for discussion when pupils were first expected to give orally, an analytic summary of the story; but many of them failed to do so. Then they were told how to make an analytic study of the novel and they were asked to prepare a chart showing the plan of the story; in which they were to give the plot and the main characters. The characters were to be introduced, each in one sentence. In addition to that, some more questions were given and the class was asked to re-read the novel with these objectives in view. After they were ready to answer all the questions, the classes was divided into twelve groups, each of four pupils. Each group was then asked to concentrate on one question, and the questions were distributed among these groups according to their likes and abilities. Each group had to prepare the assigned question and write down detailed answer for it. When the answer was ready, the group was asked to read it before the class and others discussed the same. Several suggestions came from the class and the group prepared a final copy of the answer, incorporating all the useful suggestions. Thus answers to all the questions were finally prepared after a long discussion on each. The entire discussion and the answers collected together became a booklet reviewing the novel under several aspects. Then boys and girls gathered more interest in the work and they wrote down all the matter neatly and the collection had an appearance of a manuscript-magazine. It was adorned with pictures which depicted the main characters and incidents in the novel. Thus pupils were found taking utmost interest in the project. They were eager to listen to an eminent writer's [illegible]

views on the novel. So a well-known critic was invited to talk on the novel. When the function was arranged, one of the pupils introduced the speaker with the help of the biographical notes he had prepared. Another one introduced the author of the novel. The third one introduced the main characters in the novel while giving an outline of the novel. Some others put forth their views and also raised some doubts about the plot, characterization and so on. Then the main speaker put forth his views while reviewing the novel. Thus the activity was found to be interesting and it provided ample scope for the teaching of composition. Even after the function was over some of the pupils sat to-gether and prepared a brief report of the function for a local news-paper. So on several occasions, we get opportunities to teach composition interestingly but we must make use of them skilfully.

Teachers must insist on correctness of expression: It has been noticed that our pupils commit orthographical and several other mistakes in their written expression in Marathi. If this state of affairs is to be improved upon, teachers of Marathi Composition will have to work very carefully in the lower classes, where pupils form most of the wrong habits due to the attitude of negligence on the part of teachers. Unconscious imitation of wrong expressions elsewhere is also partly responsible for this. So the teachers must take every care to use correct expression and they should insist on correctness of expression by the pupils. Much insistence on written work in the lower classes, before pupils are ready for it, also gives scope for forming bad habits. Hence it is essential that the teachers of Marathi Composition and teachers of the other subjects should not allow pupils to write without previous preparation. They should also see that no incorrect forms of writing stand before pupils. They must be always alert and as soon as they detect errors of expression, they must correct the pupils then and there only. This is to be done without checking the pupils' expression;

hence it requires a lot of skill. The teacher should correct a pupil's mistakes in such a way that he is not discouraged. Recitation and ample oral practice help us to overcome a number of mistakes. In the lower classes it is also better to keep before the class model passages or forms of correct writing. Once when good habits are formed pupils will pick up the art of writing correctly. Pupils in the lower classes should be always made to write their composition under the supervision of the teacher after the necessary oral drilling is over. If it is so done, the teacher can supervise pupils' written work and help them to overcome most of the mistakes, because it is always better to correct pupils on the spot when they are writing than allow them to commit mistakes and later on correct them. If pupils once form good habits in the lower classes, there will be less of botheration in the middle or higher classes.

News-boards and school notices are also very useful agencies through which we can place correct forms of writing before our pupils; but they are well-nigh neglected. Really speaking they deserve more attention. Pupils are always eager to go to the news-board as soon as they step in their school. If the matter written on it is neat and correct, pupils will carry impressions of neat & correct writing, but generally some pupils are entrusted with that work, who collect head-lines from different news-papers and write on the board. This gives scope for incorrect forms to creep in, because we have different sets of rules of orthography. Hence it is necessary that one of the teachers should supervise the work and get such mistakes corrected according to the traditional or old rules of orthography.

The school-notices are mostly drafted by clerks who are also liable to commit a number of orthographical and other mistakes in their writing; hence it is the duty of the head of the school to see that the draft is properly corrected before the notice is placed on the notice-board. The working of a school-gymkhana also provides excellent

opportunities to train pupils in the art of writing. Most of the gymkhana notices are drafted by pupils' representatives and they are full of errors. The teacher of Marathi Composition should take this opportunity and he may make it a group activity of the class, from which the representative is taken. The draft should be finalized after oral discussion. It should be got written by the secretary; all the corrections in the writing, if needed, should be made by the teacher and then it should be allowed to appear on the notice board. Sometimes the whole class may be set to prepare the required notice and the best of the efforts should be read before the class and then the secretary should prepare his final draft.

Exchange of composition note-books and returning them with short written criticisms by the pupils themselves is also worth trying in the higher classes. It is, ofcourse, necessary that this should be done in the class itself so that the teachers may go through the comments and most of the mistakes will be corrected on the spot.

Discussion of common mistakes in written expression is also advisable in the higher classes. Recitation of selected passages should be also encouraged in the higher classes. Placing of selected passages representing different styles of literary composition correctly written may be placed in the higher classes; so that they would serve a double purpose. Precious thoughts also may be collected and neatly put up on class walls. Thus, in a number of ways we can try to overcome the defects which are at present found in our pupils' composition.

Definite procedure must be followed in a composition lesson: Observation and collection of facts: It has been discussed at length what to teach and when to teach, so it will be worth-while to suggest a general procedure for the actual conduct of a composition lesson. In the lower classes, four periods should be given for the teaching of composition per week, out of which, one may be reserved for written composition and in the higher classes out of the three periods, one should be spared

for actual written work. In the remaining periods oral discussions, debates, planning for the actual written work, studying expression exercises, collecting and arranging of facts, points etc. should be done. As teaching of functional grammar is also to be correlated with the teaching of composition, one period more both in the lower and higher classes, may be devoted for the teaching of composition. In the lower classes, composition exercises should have a closer relation with reading material and they should not expect pupils to collect external references to a large extent; but in the higher classes projects should be specially tried which would make pupils collect information, find out references, and make actual observations. However, even in the lower classes composition exercises should make a demand of pupils' natural or everyday observation. Some objects or beautiful pictures may be placed before pupils in the lower classes and they should be trained in the art of making observations by giving easy exercises based on them. So the first essential stage in a composition lesson is to teach pupils to make observations or to collect material useful for the written work.

Planning or Brief-making: On collecting the information or material as the case may be, pupils will have to arrange it properly for which they need training in the art of planning and organizing the material. Hence brief-making is of immense help at the second stage. In the lower classes this also should be gtt done orally; but in the higher classes a written plan may be demanded. Hence the next stage in the procedure of teaching will be a brief-making stage or planning stage.

Oral Discussion: At this stage, pupils should take part in oral discussion in the form of debates, speeches, or group discussions by means of questions and answers. During discussions, pupils can be supplied with apt expression, if necessary. The teacher can correct

the common mistakes of the class and offer his suggestions for developing the composition in hand.

Rough Draft: In a composition exercise a thorough previous preparation is needed; hence it is always better to insist on rough drafts from pupils before they write their final exercise. This should be expected from the whole class in the case of lower class pupils; as the pupils advance, it should be demanded at least from the weaker ones. Some educationists do not allow this sort of work on the ground that it is rather artificial because, in life we do not get time to make rough drafts every time before the final written work. They do not allow pupils to make even alterations in what they have once written; but this cannot be justified on any ground. Once when pupils are well trained, they will not need to write down rough-drafts. Secondly if we retrospect a bit, we realize that we mostly do rough drafts mentally and then begin to write. Even on doing this we like to make alterations and at times we change the entire draft. So there is nothing unnatural in demaning a rough draft. On the contrary if no rough-draft is demanded and pupils are made to write the final composition all at once, they will care more for neatness and their free expression might be checked. So it is better to demand rough-drafts. They add to the pupils' experience and confidence. However, occasionally pupils may be made to write their final composition without a rough-draft, so that they will know that they cannot always depend on rough drafts. In any case, no pupil should be allowed to write without planning the composition.

Final written work to be done in the class: The actual writing of the final work should be necessarily done in the class under the supervision of the composition teacher, when he can keep a vigilant supervision. He should go to the help of a pupil, if he is found struggling for apt expression, correct spelling, or suitable construc-

tion. This sort of a helping attitude creates a favourable atmosphere in the class. Once when the pupils know that they are expected to write effectively and correctly, and the teacher is there to help them if needed, they gather more interest in the work. Besides, as the teacher goes on moving and whispering in the class, he keeps himself active and encourages his pupils to be active. American educationists have even gone to the extent of suggesting that workshop-atmosphere should be created in the class when pupils are writing their composition. According to them the teacher should take the pen from a pupil who is struggling for expression and work for him and show him how to express himself correctly. This sort of help is possible only if the mistakes of a mechanical nature are found. Moreover, this sort of an attitude of interrupting while a pupils is expressing himself is not desirable, as it would break the flow of his thoughts. After a thorough preparation no such help will be needed and even if it is to be given, it should be given by way of suggestions without disturbing the chain of the pupils' thoughts.

Follow up work needs special attention: After the pupils have written a composition exercise, it is the responsibility of the composition teacher to asses it and point out the errors. Correction work is by itself a problem, hence it has been specially dealt with in the next chapter. So the next stage after correction work- the follow up work - is taken here. On correcting the pupils' composition note books, the teacher should make a list of all the general mistakes and give suitable corrective exercises to the class. He should give his model answer and a composition lesson ends with that.

It must be remembered that all these stages may not be required in each and every composition lesson, so the teachers should use their discrimination and follow only those stages which are necessary according to the type of composition and the need of the class. Whatever

method or procedure the teacher may follow, he should not lose sight of the fact that his chief duty is to give free scope for pupils' expression. No method of his should go to check it; then only the teaching of composition will be useful and effective.

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Chapter VI.

The Problem of Composition Correction.

(i) The Present State of Correction Work.

(ii) Principles of Correction.

(iii) Application of the principles to the correction work in Marathi - Need of a Common scheme of assessment - Need of a common code of correction - Shri Karve's code, Shri Soman's code, the proposed code - precautions to be taken in using the code.

(iv) Methods of Correction.

(v) Methods of getting corrections done.

(vi) The Problem of Marathi Orthography.

(vii) General Suggestions to solve the Problem of correction.

The Present state of correction work: The sorriest part of the teaching of composition is the correction work. It has been noted in chapter two of this thesis that the present state of composition correction is not so satisfactory.Marathi teachers are overloaded with correction work and they hardly find any time to breathe. A conscious teacher, however, does his work ungrudgingly but in the heart of his heart every time he feels that it is a thankless task, because he knows that his labour will neither receive due attention of his pupils,nor will it receive due recognition from his superiors. However, he goes on working with his keen sense of duty. In his borrowed enthusiasm and dutiful mood he goes on marking or correcting each and every mistake. This,however, has a bad effect on the mind of the learner. He gets disappointed to see that his composition is full of red marks or corrections and naturally he is disheartened. He feels that he is incapable of showing any progress. If the teacher has himself entered all the necessary corrections in his composition, he finds it rather difficult to read the same and as a result he is tempted to ignore them altogether. On the other hand if he is made to correct all his mistakes either he does not understand the purpose of the corrections or he feels it to be a dull task. Thus, both the teacher and the taught work under the notion that it is an irksome task; and especially "the child without hope is a hopeless task for a teacher"*. what adds to the misery of a conscientious teacher is that his correction work is not taken into account by the head of the school while assigning teaching periods. He has to share equal number of teaching periods along with other teachers. Even the science teacher is given less number of teaching periods only on the ground that he has to arrange for practicals. He is also relieved of a class-master's clerical job; and the correction work he has to do is not as taxing as that of a language teacher. On the contrary the language teacher

* Language in School - M.M.Lewis - P.63.

has to do several other heavier jobs in spite of his tedious work of correcting composition. He has to discharge the clerical duties of a class master. He is to do full teaching work. He has also to prepare speeches and reports for almost all the school functions and co-curricular activities. He has to undertake correction work of the school and class magazines. In doing these multifarious activities if he fails to exact adequate written work from his pupils and correct it satisfactorily he is taken to task by his superiors and by the public. Under these circumstances correction work greatly suffers at the hands of average teachers and it is not properly done. So if it is to be really useful, composition teachers must be given some concession in their teaching work. This alone would not relieve a composition teacher of the drudgery of his work, unless he changes his attitude towards the correction work entrusted to him. He should look upon composition as a self-expression of his pupils; and the correction work gives him an opportunity to come in personal contact and "learn something of their hopes, aspirations, ideals and disappointments"*. If this attitude is cherished, the work of composition correction will be living and interesting.

Principles of Correction: This changed attitude will certainly create interest in the dull work but in order to make it easier and more useful, due consideration must be given to the following cardinal principles of correction:

(i) It must be remembered that "correction is intended to benefit the pupil that has made the error."@

(ii) Teacher's correction of all the mistakes in pupils' composition "violates the principle of encouraging the learner to do everything he can for himself"+.

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*How to Teach High School English - Dorothy Dakin - P. 179.
@Language in Schools - M.M.Lewis - p.63.
+'Helping the learner to help himself' - R.A.Davis - The Education Digest, April '52.

(iii) It is the duty of a composition teacher to indicate errors and point out opportunities for improvement.

(iv) It is expected that the composition teacher should read his pupils' composition with sympathy and carefulness because "the teacher's personal contact with the child, his sympathy, his patience and his enthusiasm are indispensable in work of this kind"*.

(v) It is a sin to mark all the mistakes and discourage a child by confronting him with a number of mistakes at a time. "The teacher of language, so far from indicating every error should deliberately confine himself to a few, but should make sure that the errors are corrected and the correct forms thoroughly practised."+

(vi) The teacher of composition should always bear in mind that the criticism he offers should be definite and constructive. "As each paper written should show improvement over that preceding, your comment should include definite suggestions for the next paper"@.

(vii) While correcting composition, suggestions should be so skilfully offered that they would not discourage pupils from free self-expression, which is the foremost aim of written composition.

(viii) The teacher should pay equal attention to contents, correctness of expression and style.

(ix) In spite of the multiplicity of duties, the teacher of composition should be particular in correcting composition exercises before they become stale and pupils have lost interest in knowing about them.

Application of the principles to the correction work in Marathi: The teachers of Marathi composition, as we have seen before, rarely consider the above mentioned principles. They go on correcting each and every mistake and get some of the corrections re-written. They

*How to Teach English Composition - Finch - P.177.
+Language in School - M.M.Lewis - P.63.
@How to Teach High School English - Dorothy Dakin - P.181.

have no common code of correction and as such they fail to give scope to pupils for self correction. They do not have any common scheme of assessing composition in Marathi for want of which, they are at sea while assessing pupils' composition and they fail to make concrete suggestions. They merely hunt after orthographical mistakes without paying due attention to the importance of thought content, logical arrangement and style. And especially by pointing out all the orthographical mistakes every time, they discourage pupils and encourage in them an attiitude of self-abasement. So in order to meet the present-state of despair, it is necessary to re-organize the present system of correction, in the light of the above principles with special consideration to the problems of Marathi composition and its correction.

Need of a Common Scheme of assessment: The first and foremost duty of the Marathi teachers is to realize that composition correction is chiefly meant to help pupils to build up good composition. If they follow a definite scheme of assessing composition as the one proposed in Chapter IV of the present thesis, they will automatically pay due importance to all other factors of composition besides orthography.

Need of a code of corrections: In order to encourage pupils to correct their own mistakes the teachers of Marathi composition should follow a simple code of signs, which "should merely indicate the type of fault and set the child thinking in the right direction"*. According to Roberts and Barter, "the code must not be too full or too involved or it will defeat its own ends"@. Unfortunately there is no common code of correction in Marathi; however, some individuals have attempted to formulate their own symbols or codes of correction. So, before proposing a common code of correction, it will be worth-while to take

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* Modern Teaching - Vol. 3 - P. 190.

@ The Teaching of English - Robert and Barter - P. 177.

a survey of such of the individual schemes which are available. Most of the teachers follow certain symbols of their own and they do not have complete schemes as such. From this point of view, the following two schemes of correction need a close study. Shri V.L.Barve of Poona had prepared composition note-books* in which he had attempted a scheme of correction. He had also prepared a chart to be used for tabulating the mistakes, but his scheme does not seem to have received a warm welcome. It remains forgotten and neglected. A similar attempt@ has been also made by Shri R.V.Soman of Bombay. Both the schemes are given on the next page. (Please vide page 276).

Shri Barve's code: A close study of both the codes helps us to know the advantages and disadvantages of each code. Shri Barve's scheme is almost a complete one but his code is rather difficult for pupils to follow and teachers to remember, because it merely uses figures and signs to indicate errors. Use of figures 4 and 2 creates a lot of confusion. Signs indicating mistakes of ~~विसर्ग~~ and ~~विरामचिन्हे~~ are practically the same, hence they are complicated. The terms ~~अर्थ: (i) संदिग्ध & (ii) सुधारा~~ need clarification. The terms ~~वाक्य वा खण्डरचना~~ and ~~परिच्छेद~~ are also confusing.

Shri Soman's code: Shri Soman's code is handy but it also needs revision. He has failed to group mistakes properly e.g. for ~~ह्रस्व (इ)~~, and ~~दीर्घ (ई)~~, he has proposed two different signs. The same he has done in the case of ~~ह्रस्व (उ)~~ and ~~दीर्घ (ऊ)~~. In punctuation he has proposed different signs for different marks of punctuation; and has forgotten to include all the punctuation marks like ?,! and so on. He has also not considered the fact that a symbol should indicate the type of the error and not the correction itself. There is no provision

(continued on page 277)

* बरवे यांची मराठी-संस्कृत-विविध वही- वा. त. बरवे. (१९४२)

@ प्रबंध-लेखन- २. वि. सोमण.

Shri Barve's code of correction

चुका	चिन्हें
ह्रस्व किंवा दीर्घ	⌒
अनुस्वार किंवा पंचमवर्ण	५
जोडाक्षर किंवा द्वित्व	+ ; 2
विराम चिन्ह वा विसर्ग	xx; x
शब्द	↑
गाळा, तोडा, जोडा सुधारा	↑
अर्थ: संदिग्ध	?
सुधारा	↑
वाक्य वा खण्ड रचना	≈≈≈
भिन्न क्रम (जागा बदला)	○⌒
परिच्छेद	∼
व्याकरण	—

Shri Soman's code of correction

स्पष्टीकरण	चिन्हें
ह्रस्व व दीर्घ 'इ' कार	⌒ / ⌒ /
" " " 'उ' कार	⌒ / ⌒ /
अनुस्वार	∴
स्वल्प वि:, अर्ध वि:, पूर्ण विराम	; / ; / :
शब्द गाळा	∅
शब्द घाला	↑
केलेले विधान पटण्यासारखे	?
म्हणणे क्रमबद्ध्त नाही	∞.
उलट सुलट शब्द योजना	⌐¬
निराळा परिच्छेद	⌐ /
व्याकरण	व्या.
अवतरण चिन्हें	" / " /
सदोष वाक्य रचना	≠

for indicating spelling mistakes. Thus it fails to be comprehensive.

On considering the available symbols and incomplete codes followed so far, it was felt that a comprehensive code of correction is a necessity. Hence an attempt has been made to formulate the following code of correction in full consideration of the needs of correction work in Marathi.

The Proposed Code of Correction:

चुका निर्देशक चिन्हे	लेखनोत्तर चुका दर्शविण्याचे संकेत.	स्पष्टीकरण
ी		
ी	द्विर्घ	दीर्घ पाहिजे
ृ	सुंदर	हस्व पाहिजे
ं	हे	अनुस्वार द्या
ं x	हे x	अनुस्वार नको
श-ळे.	अशाल्क, दुरवः	शब्दोच्चारण दोष
वा-र	(वाक्य)	चुकीची वाक्यरचना
वि-चि.	सुंदर/शाश्वत बरखीय	विराम चिन्हे द्या:
व्या.	घोडास	आवरण दोष
O	सुरेख सुंदर	शब्द भांडार मजकूर
/	झाडावर्ती होता.	शब्द भांडार मजकूर
?	मेंढ्यांचा घोस	सुयोग्य शब्द भांडार मजकूर
*	फळे फुलांनी	अनुक्रम बदला
//	//	परिच्छेद पाडा
⊃	देव घर	शब्द जोडा
#	फळांची बाग	शब्द तोडा.

Precautions to be taken in using the Code:

In pointing out errors by means of the signs suggested in the

code, it should be remembered that no part of the written expression is disfigured. Secondly it must be seen that pupils correct the mistakes in a lead pencil, so that the original composition can be traced and read with due amendments.

The problem of composition correction in Marathi has become a complicated problem especially on account of the mistakes in अनुस्वार and ह्रस्वदीर्घ. Though symbols have been suggested for indicating mistakes in them, they must be sparingly used. If all the mistakes in अनुस्वार and ह्रस्वदीर्घ are indicated in all the exercises and in all the classes, the correction work will be a dull affair for the pupils. So the principle of selective correction should be followed and only particular types should be attacked at one time. Though the mistakes of अनुस्वार and ह्रस्वदीर्घ appear to be voluminous they can be reduced to a small number by grouping them on the basis of grammar and dealing with them separately group-wise e.g. सामान्यरूपामुळें ह्रस्व व दीर्घ स्वरांतील होणारा बदल, शब्दांच्या शेवटच्या ह्रस्वदीर्घस्वरांचा विचार, सामासिक शब्दांत होणारा ह्रस्व व दीर्घांचा बदल etc. In the same way अनुस्वार can be also dealt with in the same fashion e.g. तिसऱ्या भेदामुळें येणारे अनुस्वार, अनुस्वारोत्तर अनुस्वार, विभक्ति प्रत्ययामुळें येणारे अनुस्वार, प्रयोग व अनुस्वार and so on. So these mistakes can be got corrected by means of class discussion. It is said "dealing with a particular mistakes in only is sometimes valuable"* but this always holds good in connection with the mistakes of अनुस्वार and ह्रस्वदीर्घ.

Methods of Correction: There are different methods of correcting pupils' written composition. According to one method, the teacher corrects all the mistakes in a pupil's composition but this method is

*The Educator - Vol. 5 - Jan.'51 - P. 30-32.

discarded on the principle that it does not give scope for pupils' self-correction. The other method goes to the other end and teachers following it indicate all the mistakes in a pupils' composition and get them corrected by them. The second method is commonly followed with a few amendments. Instead of indicating all the mistakes some are shown and the others are corrected by the teacher. According to this pupils get a chance to correct a few mistakes at least. Some teachers follow the second method with further modifications in it. They divide pupils' mistakes in three catagories. (i) Mistakes to be corrected by the teacher himself (ii) Mistakes to be indicated and got corrected by individuals (iii) Mistakes to be pointed out and got corrected by the whole class. This method is widely followed because it gives scope for self-correction and group correction. But this method has also been practically discarded by educationists of progressive tendencies, because they think that it is unwise to attack all the mistakes at a time and make the pupils nervous. They also feel that "with young boys no great stress should be laid upon the correction of mistakes other than those due to carelessness since the great aim is to encourage imaginative work and fluency of expression*. So these educationists uphold the method of selective correction. According to them the teacher should aim at pointing out some mistakes of particular types in one exercise; and get them corrected and see that they are not repeated again. According to any of the above mentioned methods a teacher has to go through all the note-books of a class; and in modern classes which are becoming more and more unwieldy the correction work becomes heavy.

In order to lighten the correction work, Shri K.Narayanan from Madras has proposed a group method"@. He proposed, "The class

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*The Educator - Vol. 5 - Jan.'51 - P.30-32.

@The Educator - Vol. 5 - Jan.'51 - P.30-32.

should be divided in to two groups say A and B. The teacher corrects exercises of pupils belonging to A group; the rest he values and marks. Next time he corrects the exercises of pupils belonging to Group B; the rest he values and marks." This is not acceptable to teachers on the ground that one group remains uncorrected at a time and as such the written exercise does not serve its real purpose.

Inspite of the several methods proposed above, the teacher is bound to find the method of personal correction more useful; but all the above mentioned methods have deviated from the principle of individual and personal attention to each pupil. However, according to Dorothy Dakin the method of personal correction is the best method. While referring to the problem of theme-correction she has expressed that 'the best method for obtaining improvement in theme writing and careful revision of themes is by means of the conference"*. what she has said about the correction of themes is equally applicable to all other forms of composition and their correction. But this is impracticable in our crowded classes and especially when our specialists are overtaxed with correction work.

So the best method appears to be that the teacher of Marathi composition should follow the method of selective correction. ~~He should follow the method of selective correction~~. He should not deal with all the mistakes at a time. He should pick out the most common mistakes of a class and discuss them and get them corrected. The other mistakes indicated by him should be individually got corrected and corrections should be got re-written if necessary. And at the same time he should give benefit of his personal correction to a few. Every time he should correct at least five exercises in the presence of the pupils concerned. This sort of a benefit should be given to all the pupils in a class by rotation. It must be remembered that every time the chosen few - the backwards or the clever ones - alone should not be benefitted by

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*How to Teach High School English -Dorothy Dakin - P. 196.

personal correction. The teacher should not forget that he has to teach the whole class and so he must keep a record of the common errors. Such a record leads to the detection of general week places, on which special emphasis must be laid in class correction*. It also acts as a guide in the process of teaching composition or expression.

Methods of getting corrections done by pupils: If the mistakes pointed out are not got corrected by pupils, correction work would be a waste. Hence the teacher must know how to get them corrected. In making suggestions regarding this, special difficulties and peculiarities in the correction of Marathi composition are kept in view and different types of mistakes are separately dealt with.

Mistakes of ह्रस्वदीर्घ---: The Teachers of Marathi Composition should remember that they should get the corrections of ह्रस्वदीर्घ mistakes made by pupils but they should not get these corrections re-written. As suggested before, they should be got corrected on the basis of grammar by the whole class. In getting these mistakes corrected pupils should be asked to read the incorrect portion aloud as it is written, so that they will be able to detect and correct their own mistakes. Training in listening to correct sounds will be of more help in getting such mistakes corrected. After the pupils have realized their mistakes, they should enter the necessary corrections in their note books.

Mistakes of अनुस्वार---: Mistakes of अनुस्वार that are definitely pronounced can also be got corrected by the oral method suggested above. In the case of mistakes of ---अनुस्वार---- that are not pronounced it is always helpful to discuss them on grammar bases, and this method is very useful in all the middle and higher classes. In the case of lower classes it is always better to write the correct forms on Black Board. In getting these mistakes reduced, it is always

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*The Teaching of English - Roberts and Barter - P.178.

desirable that the teacher follows the principle of selective correction and introduces one or two rules at a time and ensures by means of supplementary exercises that the same mistakes are not repeated again. Even in the case of ----अनुस्वार mistakes they should be got corrected but the correct forms need not be re-written to avoid tedium.

Spelling mistakes: In getting the mis-spelt words corrected, teachers of English composition insist on getting the correct forms re-written for a number of times, as this method ensures the correct spellings of the words misspelt. The same method is blindly followed by several of our Marathi teachers with no better results. In the case of Marathi words, analysis of the misspelt words into their ~~component~~ componant parts on Black-Board and oral drilling of the correct forms prove to be of greater help. This is very useful in correcting the mistakes of the following nature. Pupils often commit mistakes of जोडाक्षर -- e.g. --- They misspell the following words -प्रयत्न, -पत्नी, भक्त, संसर्ग, दुर्गम, चमत्कार, राष्ट्रीय ----etc. If such words are correctly written on Black board with proper analysis and explanation and they are got drilled orally they will never be misspelt again by the pupils who are given sufficient practice on these lines. The same is the case with the mistakes of writing --- for ---- and vice versa. Wrong use of -म- for -ष- or -ष- for -ग- also can be got corrected by means of this method. It is also helpful in weeding out the mistakes of -विसर्ग- and compound words (सामासिकशब्द)

Grammar and Construction mistakes: Such mistakes can be got corrected by means of pointing out the correct forms and explaining the corrections with the help of the relevant rules of grammar. This sort of an explanation should, however, be avoided in the lower classes, where only the correct forms should be got drilled with little or no explanation. Corrective exercises are more helpful in dealing with these mistakes successfully.

Mistakes in logical development and style: These mistakes can be pointed out and they may be got corrected as far as possible; but the best way to remove them is to study some model passages with due analysis of them. Supplementary exercises for logical arrangement of sentences and remodelling sentences effectively should be tried very often, to develop the art of logical thinking and good style.

If the teachers of Marathi composition insist on previous preparation on the lines proposed in the previous chapter, they will not have to bother much for correction-work. In addition to that if they follow these methods of correction their work will be really useful and effective.

The Problem of Marathi Orthography: In spite of our new methods of correction the problem of Marathi Composition correction cannot be successfully dealt with, unless the problem of Marathi orthography is properly tackled and solved; hence it needs a special consider-tion in this chapter. Marathi orthography has become a problem by itself on account of the divergence of rules in the three different sets of rules of orthography followed by the three different schools. The three different sets are:

(i) The traditional rules or old rules of orthography.

(ii) The new rules of orthography or the rules of orthography prepared by the Maharashtra Sahitya Parishad, Poona.

(iii) The new rules of orthography accepted by the University of Bombay.

These three different sets have created a lot of confusion. Writers of the old generation follow the old set of rules, modern writers and editors of news-papers and magazines have shown a tendency of not following the old rules; but at the same time they do not strictly follow the rules accepted by the Sahitya Parishad. The third set is mainly meant to be followed only by the students of the said

University. If the editors and writers prefer to follow either of the first two sets with no modifications of their own, they will do a lot of help in meeting the situation; but unfortunately this is not done. Even it is a strange thing that in the quarterly, published by the Sahitya Parishad, the Parishad-rules are not strictly observed at times. The books recommended for the Parishad examination are not edited according to the rules of the Parishad. It is still more surprising that our educationists also do not care to keep to the uniformity of rules in editing a text book. The present S.S.C. Marathi selections will bear testimony to it. Some of the lessons in this book have been written according to the old rules of orthography and the others have been written according to the new ones. The editors have not taken pains to get all the lessons re-written uniformly, either according to the old rules or according to the new rules, whereas the S.S.C. Board has allowed pupils to write according to the rules of orthography accepted by the University of Bombay. This sort of an attitude of carelessness gives scope for the tendency of negligence and apathy towards the correctness of writing. The texts-books are meant for detailed study and if they do not maintain uniformity of orthography they create a lot of confusion about the rules of orthography in the minds of the teachers and the taught alike; and this has an untoward effect on the expression of pupils. The remarks made from time to time, by the examiners at the Matriculation and the S.S.C. Examination clearly indicate to what extent orhography is neglected in our schools. Pupils' performance in the four tests has also disclosed the same fact. Shri B.G. Jagtap says, "Pupils from our schools write Marathi quite incorrectly; they some-times commit more mistakes in Marathi Composition than they commit mistakes in English Composition"*. Shri S.V. Kanetkar alias Kavi Girish, who has worked as a teacher and as a professor for a

*Subodh Shudha Lekhan - V.D. Joshi - P. 64.

long time is of the opinion that orthography is greatly neglected in schools and colleges. In order to make pupils and teachers realize the importance of Marathi Orthography, he proposes, "one fourth of the total marks assigned to each question should be deducted for not observing the rules of orthography"*. This can be done only when uniform rules of orthography are prepared and accepted both by our educational bodies and literary institutions. Under the present circumstances, however, orthography is neglected at all the stages, right from the primary stage to the collegiate stage.

General Suggestions to solve the problem of correction.

(i) All the educational bodies should try their best to bring uniformity in the rules of orthography.

(ii) Teaching of Marathi should be entrusted to efficient teachers who are specially qualified to teach Marathi.

(iii) The composition teachers should not be overloaded with correction work.

(iv) In order to remove the dirth of Marathi teachers Marathi should be introduced as a compulsory subject for intensive study at all the examinations. It should be a compulsory method subject at least in the secondary training colleges. This view may appear utopian but it is not so because in Russia, even in short technical courses the study of the Mother-tongue is made compulsory; "The training is given in factory or works and is mostly practical, but includes Russian Language, a subject that is never absent from any course."@.

(v) At all the public examinations the standards of passing

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*Subodh Shudha Lekhan - V.D.Joshi - P. 3 .

@Russia Goes to School - Beatrice King - P. 75.

should be raised and more importance should be given to correct and artistic expression.

(vi) On framing uniform rules of orthography, Govt. and public institutions like municipal bodies and merchants' associations should insist on correct expression in their official correspondance, and public notices and sign boards etc. because through these agencies most of the incorrect forms creep in.

(vii) Editors of news-papers can render a better service by strictly observing the common rules of orthography not only in the news-content and editorials but also in advertisements published in their papers.

If all these suggestions are accepted, the problem of securing correct expression and composition correction will be easily solved and it will be easier for the teachers to secure correct and artistic expression which has a great aesthetic and cultural value.

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Chapter VII.

The Proposed Syllabus in Marathi Composition.

(i) Need of a good syllabus.

(ii) A peep into our Schools.

(iii) The Composition Syllabus - The syllabus prepared by the Basic Board and Department of Education, the S.S.C.Syllabus, the Syllabus of Studies prepared by the Board of Secondary Education, Madhya Pradesh, the Syllabus proposed by Messers Akolkar and Patankar.

(iv) A critical Study of the Three Syllabuses

(v) Plea for the proposed syllabus.

(vi) Suggestions for working out the Scheme.

(vii) The Proposed syllabus in Marathi Composition.

(viii) The Specimen Project - The autobiographical Project.

(ix) Concluding Remarks

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Need of a good syllabus: It has been already seen in the first chapter of the present thesis that the teaching of the Mother-tongue holds the place of the highest honour in a school-curriculum not only for its linguistic value but also for its aesthetic, civic, cultural and spiritual values. Man's expression reflects how far he possesses a correct estimate of these values, hence the teaching of composition has gathered an added importance in language-teaching. In order to make the teaching of composition successful, a good curriculum is a necessity. A good curriculum is like a guide. It must take the teacher and the taught to the goal-post through successive stages of progress; hence the composition syllabus must be well graded and progressive. It must make lea-rning a purposeful activity. It has to give scope for independant thinking and self-expression. It must serve the growing interests, urges, needs and activities of pupils. Education is a preparation for life and as such the composition curriculum should have a closer relation with normal life out of schools. 'Socialize Education,' being the out-cry of the present century it must try to incorporate the democratic ideals.

A Peep into our Schools: In the second chapter it has been already shown that our practice of teaching composition in Marathi is far from the above mentioned ideals. We have no separate periods for the teaching of composition. Pupils rarely get scope for self-expression. Their hobbies and interests are hardly considered by our teachers. They do not get subjects of their choice for their school composition. They are never given systematic training in the art of oral or written expression. Pupils' performance in the four tests has clearly shown that the composition ability of our pupils is of a low quality. They can-not express themselves correctly, logically and lucidly. It has been already pointed out elsewhere that there are several other reasons for this but it will be worth-while to see how far the

syllabus also contributes to the failure of composition teaching. Hence a comparative study of the present syllabus, the syllabus in Madhya Pradesh, and the one proposed by Messers Akolkar and Patankar in their book '~~मराठीचे अध्यापन~~' is attempted in the following paragraphs.

The Syllabuses.

(i) Syllabus prepared by the Basic Board and the Department of Education in the State of Bombay and the S.S.C.Syllabus.

Written work and Composition: (i) Copy-writing and transcription for improving hand-writing and spelling. (ii) Dictation and transcription. Main rules of spelling to be explained.

Standard V:

(a) Interesting stories or descriptions or accounts of incidents from the books of general study or from life around.

(b) Describing pictures, events, agricultural and industrial processes, festivals, etc. orally and in writing.

(c) Preparing notes for debates.

(d) Daily diary (widening its scope according to higher age-level and wider experience).

(e) Letter-writing, informal as well as formal, with realistic aim; e.g. apologising for absence from school, letters of invitation, congratulations, etc.

(f) Story-building from given outlines.

(g) Simple Dialogues.

(h) Idioms and Phrases.

Standard VI:

Same as for Standard V with range corresponding to increased experience at this stage. Dialogues; Biographies, paragraphs and simple essay, precis and expansion. Idioms and phrases (continued).

Standard VII:

(a) Letters and applications.

(b) Writing simple essays.

(c) Stories and dialogues to be continued.

(d) Summarising or expanding simple passages (not of reflective nature).

(e) Use of Idioms and Phrases (continued).

(f) Revision of the topics covered under standards V & VI.

Syllabus for Standards VIII and IX:

Composition: About 25 exercises should be completed during the year of the types suggested in the general note.—

"Comprehension tests, appreciation of seen and unseen poems, precis-writing, expansion of ideas, narrative and descriptive essays including biographical sketches, paragraphs on current topics, formal and informal letter-writing, story-building or writing stories or incidents to illustrate given titles, writing out news-paragraphs, making notes of lectures or radio talks and such other exercises should form an important part of assignments."

S.S.C.Syllabus:

Composition carrying 20 marks, comprehension or appreciation of an unseen prose passage or poem - 10 marks, and expansion of Ideas or S-tory-building - 10 marks.

N.B.- No question requiring the translation of a passage from English into Marathi shall be set.

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(ii) Syllabus of studies prepared by the Board of Secondary Education in Madhya Pradesh.

Standard V:

Composition- Narrative and descriptive essays. Letter-writing, Modi manuscript reading should be encouraged.

Standard VI:

Composition: (i) Narrative and descriptive essays (continued).

(ii) Letter-writing.

(iii) Common forms of business documents.

Standard VII:

Composition: (i) Narrative and descriptive essays with use of proverbs.

(ii) Letter-writing - Including narrations and descriptions.

(iii) Writing of simple documents.

(iv) Dictation exercises, chiefly unseens.

Standard VIII:

Composition: Narrative and descriptive essays with greater attention to (i) Paragraphing, (ii) Punctuation, (iii) Phrasing and (iv) Reading and writing of Modi.

Standard IX:

Composition: Written - Essays on topics read in the text; elaboration of passages or quotations. Reading and writing of Modi; Letter-writing.

Standards X and XI: Composition (No detailed syllabus for these two standards is given.)

N.B. - Attention should be paid to the new rules of orthography adopted by the Maharashtra Sahitya Parishad.

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Syllabus in Marathi Composition

Proposed by Messers Akolkar & Patenkar:

इयत्ता ५ वी.

गोष्ट - विविध भूमिकांवरून व चित्रांच्या साहाय्यानें गोष्ट रचणें.

पत्र - मित्र व नातेवाईक यांस.

वर्णन - परिचयाच्या वस्तु व प्राणी, घडलेल्या हकीकती, पहिल्याची ठिकाणें.

इयत्ता ६ वी.

परिच्छेदरचना - सामान्य कल्पना.

पत्रलेखन - अनोळखी व्यक्ति व शिक्षक यांस.

गोष्ट - चित्रावरून, मुद्यांवरून.

वर्णन - आरंभाअीनें निरीक्षण करून - वस्तूंचें, कृतींचें, व्यक्तींचें व स्थलांचें.

संवाद - परिचयाच्या विषयांवरील.

निबंध - सोप्या व परिचयाच्या विषयांवर, आत्मकृत.

इयत्ता ७ वी.

परिच्छेदरचना - आरंभ व शेवट या दृष्टीनें अभ्यास.

पत्रलेखन- दुकानदारांस पत्र.

गोष्ट - मुद्यांवरून वाढविणें, अपुरी गोष्ट पुरी करणें.

संवाद - गोष्टींचें नाट्यप्रवेशांत रूपांतर.

वर्णन - स्थल व काल, व्यक्ति, अनुभव, सहल.

सारांश- वर्णनपर व कथनपर गद्यांशांचा.

निबंध - चर्चात्मक स्वरूपाचें. चरित्र व आत्मकृत.

इयत्ता ८ वी व ९ वी.

गोष्ट - (स्वभावलेखनाकडे विशेष लक्ष).

वर्णन - (लेखनांत योग्य ठिकाणीं योग्य वर्णनें.)

पत्रलेखन - जाहिराती, जाहिरातींस उत्तरें.

सारांश - वर्णनपर, कथनपर व विचारात्मक उताऱ्यांचा.

नाट्यछटा- अनुभवाच्या प्रसंगांचें नाट्यछटेंत रूपांतर.

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नाट्यप्रवेश- सामाजिक विषयांवर आधारलेले.

अनुवाद - गद्य कथाभागांचा व कवितांचा.

भाषांतर - वर्णनपर व कथनपर टिप्पणी व हिन्दी कथाभागांचे.

काव्यलेखन- (ऐच्छिक) प्रसिद्ध कवितांचे अनुकरण.

समीक्षण- सोप्या कथाभागांचे समीक्षण व रसग्रहण.

शिक्षण ।। वी व ।। वी.

गोष्ट - स्वभावप्रतिपादनार्थ [redacted] लघुकथा.

पत्रलेखन- व्यक्तीनपत्रास तत्कारणता पत्र, थोर व्यक्तीस अनौपचारिक पत्र, भावनाप्रधान पत्र.

वर्णन- विशिष्ट भावनेमध्ये (हर्ष, राग वि.) असलेल्या व्यक्तीचे; स्थलकालवर्णने.

नाट्यप्रवेश- लेखांकिका लिहिणे.

सारांश- भाषणांचा, व्यक्तीनपत्रांतील आशयांचा व लेखांचा. विविध प्रकारचे मराठे देता येणे.

निबंध- लघुनिबंध, वर्णनात्मक, मुद्दांचा विस्तार, चरित्रात्मक.

भाषांतर- विचारप्रधान सोपे टिप्पणी कथाभाग.

काव्यलेखन - (ऐच्छिक).

समीक्षण - समीक्षण व रसग्रहण, पुस्तकपरीक्षण, बोलपटपरीक्षण.

प्रबंधरचना- (ऐच्छिक).

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A Critical study of the syllabuses.

The Syllabus Prepared by the Basic board and the Department of E-ducation in the State of Bombay for Stds. V, VI and VII: It is no doubt a progressive curriculum and gives more importance to the teaching of Marathi, but as it is over-crowded and language-ridden it is very difficult to put the present composition syllabus in Practice. In the introductory note of the curriculum chalked out for the lower classes in high-schools, the aims of language-teaching kept in view by the syllabus have been mentioned, and there-in a special reference has been made to the teaching of Grammar and Composition. The framers of the syllabus are of the opinion that Grammar and Composition would require more attention than was given to them in the past. They also want to encourage free expression at the lower secondary stage. They aim at teaching pupils to employ vocabulary, appropriate to their age and ability. They desire that children should learn idioms and grammar patterns in their writing. They finally aim to train pupils to write correctly, neatly and with some grace. For achieving these ideals they encourage use of dictation, transcription and copy-writing. According to this syllabus, the teacher of the Mother-tongue is expected to have the following five main objectives before him. He should teach the child to comprehend what is said or read. He should inculcate in him the habit of correct thinking, and appreciating clarityk force, and beauty of thought and language. He must teach the child to express himself clearly, logically and effectively both orally and in writing, to develop the capacity to speak lucidly before an audience. He has also to teach the child to select and study books as a means of getting knowledge as well as pleasure. Thus the aims of the syllabus appear to be very good; but the syllabus is too ambitious as it is not befitting the age of the pupils for whom it is meant; because experiences of other educationists and actual performance of lower class pupils in the

four tests have clearly shown that lower class pupils are not even able to master properly the mechanics of writing. They cannot write correctly even a short piece of composition. They badly lack in the art of logical thinking and arguing. So it goes without saying that the high ideals of the syllabus are defeated in practice, and the reason for this is that the ideals are too high and the syllabus laid down is not very helpful in guiding teachers to achieve the same; hence a critical examination of the syllabus is essential.

The Short-comings of the syllabus:(i) The syllabus for composition to be taught in the lower classes - V, VI and VII, is given under the heading'written-work and composition' and no provision for the teaching of oral composition is made in it and as such, speech training does not form a part of the syllabus; hence no provision is made either by the teachers or by the schools for speech training. So at the stage when speech training or oral composition needs more attention it is completely neglected and too much insistence is given on written composition before the pupils have even mastered the mechanics of writing.

(ii) Even in the syllabus of written composition no gradation is maintained in introducing the different forms of composition. Comprehension is one of the chief objectives of the syllabus but no provision is made for its teaching. Teachers are not required to teach comprehension by means of selected passages, and as such no systematic training is given in the art of comprehension. Precis-writing is introduced in Std. VI and along with it the art of expansion is to be taught in the same class. Really speaking Precis-writing should come after pupils learn to comprehend and expand. Teachers are also expected to teach Dialogue-writing in all the lower classes, when pupils are not even prepared to write a good paragraph. Dialogue-writing is the most unnatural form of composition and difficult to attain even in the higher classes. Besides, from the utilitarian point of view, it has no

place of importance in the school composition at least in the lower classes. Pupils in Std. V are expected to prepare notes for debates while it has no place in Standards VI and VII. This activity has a legitimate place in the high school classes. No variety is indicated in the teaching of story-writing.

(iii) The framers of the syllabus intend to teach pupils to use vocabulary, appropriate to their age and ability and learn the use of idioms, phrases and grammar patterns in their writing but no suggestions are left either in the introductory note or in the body of the syllabus as to how this is to be achieved. In the first place for want of experiments and standard vocabulary lists, it is difficult to decide what words, phrases and idioms fall within the reach of the pupils. In the absence of such lists teaching of expression should be at least correlated to the teaching of the textual matter but for want of any definite instructions, the teaching of idioms and phrases is done in the most unnatural way. They are taught in isolation; and as such the teaching becomes dull. Even writers of composition series do nothing beyond giving lists of idioms or phrases according to their choice and as such the main aim of teaching pupils to use vocabulary suitable to their age is not successfully achieved.

(iv) The same is the case with the aim of teaching pupils to use grammar patterns in their written composition. This aim can-not be achieved unless the teaching of grammar is correlated to the teaching of composition; but the syllabus fails to do so. On the contrary too much of stress is ~~on the~~ laid on the teaching of grammar for its own sake. The grammar syllabus is too heavy for the lower classes; only the functional aspects should have been stressed. The idea of using grammar patterns in composition is too vague and it needs further clarification.

(v) The syllabus hints at teaching the rules of orthography

as far as possible in relation to the grammar to be taught; but fails to mention which school of orthography is to be followed and leaves the teachers in confusion.

(vi) The principle of correlating composition exercises with the other school subjects is not also specifically mentioned.

(vii) The syllabus does not provide for group work.

(viii) The number of written exercises to be got done in a year is also not indicated in the syllabus.

The Syllabus for Stds.VIII and IX.

In the introductory note to the syllabus prepared by the same bodies for Std. VIII and IX they have clearly stated that the syllabus in question has been prepared anticipating that all the aims of the previous syllabus have been achieved. So this syllabus goes a step-further and aims at teaching creative composition with ample scope for originality and individuality. According to this syllabus, composition at the high school stage is expected to be of a fairly high standard in respect of both the range of topics covered and of the forms of presentation. It suggests that practice in gathering facts and figures and presenting them in the shape of arguments should be given occasionally. Literary criticism of an elementary nature may also be attempted at this stage. Further advance in logical and effective expression in clear, concise, correct, and idiomatic language is expected and the use of devices of paragraphing, punctuation, titling should be more advanced. It recommends that Grammar should be stressed and its study should be practical. It expects that 25 exercises should be completed during the year, of the types suggested in the general note and the forms of composition to be taught include comprehension tests, appreciation of seen and unseen poems, precis-writing, expansion of ideas, narrative and descriptive essays including biographical sketches paragraphs on current topics, formal and informal letter-writing,

story building or writing stories and incidents to illustrate given titles, writing out news-paragraphs, making notes of lectures or radio talks and such other exercises.

(i) This syllabus being a continuation of the previous syllabus it expects to achieve higher standards in the teaching of expression, but as the previous one fails to achieve the necessary back-ground, this also is bound to fail in its achievements.

(ii) The forms of composition to be taught are no doubt varied but a mere mention of them will not do. They must come in proper gradation and the nature of their treatment must also be indicated. It includes comprehension tests but the nature of the passages or treatment is not given. It must be remembered that comprehension exercises are to be given for the first time in Std. VIII and they need elementary treatment. Really speaking they should have been introduced in the lower classes and a more advanced treatment would be better in this class. The term-formal and informal letter-writing - needs further clarification. Variety of story-writing should have been mentioned. So there is want of gradation and specific suggestions.

(iii) It desires that pupils should make notes of lectures and radio talks but it does not expect that pupils should give talks with previous preparation. So here again the principle of correlating oral composition with written composition is neglected.

(iv) It aims at stressing the functional aspect of grammar but does not give any guidance in this respect. It is also strange that instead of giving stress on this aspect in the lower classes, it has been given in stds. VIII and IX. No note is taken of the rhetorical devices and word-study as expression-building agents.

(v) The principle of correlating composition with other subjects is not suggested.

(vi) The syllabus desires to train pupils in gathering facts

and figures and presenting them in a piece of composition but no provision for this is made in the body of the syllabus. Composition projects would be more useful in this respect, but they are not included in the syllabus, and as such there is no provision for group activity.

(vii) No provision is made in the syllabus for the teaching of effective expression, which is one of the aims of the syllabus.

(viii) No clarification regarding the policy of orthography to be followed is given in this syllabus.

(ix) It expects that 25 exercises should be completed in one year but does not provide for expression building exercises.

Any way this syllabus is more systematic and more advanced than the previous one.

The S.S.C.Syllabus: It includes Essay-writing, story-writing comprehension, thought-expansion and appreciation. It makes no mention of the nature of expression expected of the pupils but from the nature of the questions set at the examination and the standards followed in assessing them it appears that the expectations are very low when compared to the expectations indicated by the syllabuses meant for the lower or the middle classes.

From the above discussion it will be clear that there is no uniform policy in the teaching of composition in all the classes in our high-schools. The different forms have not been properly graded to suit the various standards. The Principle of correlation is not followed and no scope is given for composition projects and group activities. Importance of oral composition in the teaching of written expression is also not considered.

Syllabus of Studies prepared by the Board of Secondary Education, Madhyapradesh:

(i) When compared to the syllabus followed in the state of Bombay, this syllabus appears to be less progressive. There is no variety in the teaching of composition forms. Essay-writing and letter writing are the only two forms practised in all the classes. Elaboration of passages or quotations is taught in the higher classes only.

(ii) Syllabus in composition meant for Stds. V to VIII is more detailed and it gives specific instructions regarding the treatment of forms in different classes, e.g. Narrative and Descriptive essays are to be introduced in Stds. V and VI, in Std. VII they are to be practised with special importance to use of proverbs, in Std. VIII they are to be taught with due emphasis on (i) Paragraphing (ii) Punctuation and (iii) Paraphrasing. In Std. IX essays are to be based on topics read in the text. This sort of specific instruction is helpful in teaching composition more systematically.

(iii) It has got a definite policy about orthography. It expects that attention should be paid to the rules of orthography adopted by the Maharashtra Sahitya Parishad.

(iv) However, the syllabus fails to correlate Grammar with composition and composition with other school subjects and life around. It does not pay much attention to the interests of pupils and principle of gradation. The number of exercises to be got done is also not fixed.

Syllabus Proposed by Messers Akolkar and Patankar: This syllabus was prepared in the year and the present syllabus followed in our schools has incorporated much of its contents; hence no detailed examination of this would be necessary.

(ii) Comprehension of unseen passages is included in the study of Std. VIII but it should have been included in the syllabus of the lower classes. Dialogue writing is included in the syllabus of

of lower classes, which is not desirable for the reasons stated before. Versification is included in the syllabus of higher classes not as a compulsory form, but according to the practice of all these years; it cannot be taught in our schools as it is beyond the scope of average pupils. (एकांकिका लिहिणे) Writing of one-act-plays has been introduced as a compulsory form of composition in Stds. X and XI, where as composition project is included as a voluntary activity in the same classes. Translation which formed a part of the old Matriculation syllabus is given place in the syllabus of X and XI, this will have to be removed; however, occasional exercises in translation of Hindi and English passages will be more useful in the teaching of expression, hence they should be tried in IX and X at least. The rest of the syllabus is really good and quite helpful for the effective teaching of composition.

Plea for the Proposed Syllabus: On considering the present syllabus and the pupils' actual performance it was felt that a new syllabus is necessary for the effective teaching of Marathi composition; hence an attempt is made in this direction. The actual experience gathered while going through the pupils' performance in the four tests, the ideals of syllabus framing kept in view by other progressive countries and our own traditions were really useful in framing the scheme. The broad principles on which the scheme is based are made clear in the following paragraphs.—

(i) Composition syllabus has no separate existence in a school curriculum. It is a part of the entire syllabus in Marathi language and literature; so it must be closely related to the grammatical and rhetorical aspects of Marathi, and unless it is correlated at least with literature, it will not be complete by itself. "We claim for literature highest place among the subjects in our school curriculum It is undoubtedly the most vital influence in a child's life and as

such we must make the most of the charms of books and their subtle power of attraction by using the literature lesson to the greatest possible advantage"*. However, we must guard ourselves against the danger of carrying the principle of correlation too far, because it will come in the way of self-expression. This principle is as far as possible followed in the syllabus itself but it cannot be brought into practice unless the teachers handle the syllabus ~~mf~~ in this spirit.

(ii) Oral composition must precede written composition. Good speech practice has a desirable effect on the written expression hence oral composition forms a part of the written syllabus.

(iii) In the teaching of composition principle of gradation must be necessarily followed. We must begin with, teaching the child to construct a sentence. Then we can aim at teaching him a paragraph and lastly we should train him to write a complete piece of composition consisting of two or more paragraphs.

(iv) In the lower classes there should be more of oral composition and less of written composition.

(v) Composition must have a closer relation with the pupils' activities, interests and hobbies.

(vi) In the teaching of composition we should teach them those forms of composition which the pupils like most and those forms which are most useful to them.

(vii) The principle of going from concrete to abstract must be always followed in framing a curriculum.

(viii) In the teaching of composition our primary aims should be to teach pupils (a) To think a little and to put thoughts in order. (b) To write in plain brief Marathi which a commence common^er can easily understand. (c) To teach them not to make a fool of themselves, when they get a pen in their hand and as such expression teaching

* Modern Teaching - Vol III - P 210.

becomes one of the chief aims of the teaching of composition. In this respect it will be worth-while to see what is included in written expression. "All the expression in writing demands correctness as to formal details namely, a legible and firm hand-writing, correct spelling, correctness in grammar, and Idiom, and observance of marks of punctuation and the writer should make an effort to gain an enlarged vocabulary, a concise and vigorous style and firmness and flexibility in constructing sentences and paragraphs."*

(ix) In composition pupils must find scope for their self-expression based on actual observation and experiences direct or indirect.

(x) Composition must give scope for further study and projects are quite useful in this respect. They also provide for group activity Recitation and library study also must be encouraged because these activities are useful in building up good expression and they have a traditional importance also.

The accompanying syllabus is mainly based on the above mentioned principles. Syllabus for each class is separately given and it is divided into four parts: (i) oral (ii) written (iii) project and (iv) construction.

Suggestions for working out the schemes (i) Written composition must be closely related to the textual matter in the lower classes; but as pupils advance it should be gradually diverged from it.

(ii) Exercise in written composition must be preceded by oral discussion and planning. The final written work must be done in the class.

(iii) No fresh exercise should be tried unless all the common errors in the previous exercise are dealt with and corrective exercises are given.

* Twenty-second year-Book of the National Society for the study of Education-Part I — P. 103

(iv) The number of written exercises to be got done in a year should not be less than 30, out of which 15 exercises should demand complete compositional pieces and the remaining should be expression building exercises e.g. exercises in brief making or exercises in the apt use of phrases, idioms and words etc. Graded exercises are needed in doing this.

(v) Teachers should give equal importance to hand-writing, correctness, content and style.

(vi) As long as there are no universally accepted rules of orthography, the Parishad rules may be followed in order to achieve some sort of uniformity in this respect.

The Proposed Syllabus:- It would be in the fitness of things to give the proposed syllabus in Marathi; hence it is given on the following pages. (Please vide pages 313 - 326)

प्राथमिक शाळांतील ५ ते ११ वी साठीं सुचविलेला मराठी-लेखनाचा नवीन अभ्यासक्रम.

प्रास्ताविक:- विद्यार्थ्यांची मौखिक तयारी लेखनक्षमता वाढविण्यास अपकारक ठरत असल्यानें, खालील अभ्यासक्रमांत मौखिकाची लेखनाशीं सांगड घातलेली आहे. - लेखनांत विविधता आणण्यासाठीं ज्याप्रमाणें भिन्न भिन्न लेखन प्रकारांचा अभ्यास करणें आवश्यक ठरतें, त्याचप्रमाणें ज्या घटकांवर लेखनकला प्रत्यक्षपणें अवलंबून आहे, त्या तांत्रिक घटकांचाहि पध्दतशीरपणें अभ्यास करणें अपरिहार्य आहे. लेखन सरघोस व परिणामकारक व्हाव्यायचें असल्यास त्यांत अद्भुतता, विचार-संपदा व भाषेचा विलास अनिर्बंधपणें खेळला पाहिजे. त्या दृष्टीनें लहानपणापासूनच विद्यार्थ्यांना परिश्रमपूर्वक अभ्यासाची संवय असणें अिष्ट आहे. म्हणून लेखनाच्या अभ्यासक्रमाची विभागणी खालील चार पोट विभागांत करण्यांत आली आहे.

(अ) मौखिक (Oral)

(ब) लेखन प्रकार (Written)

*(क) सहेतुक, अभ्यासपूर्ण लेखन (Project)

(ड) रचनात्मक व तांत्रिक अभ्यास (Construction)

अभ्यासक्रम प्रत्येक वर्गासाठीं स्वतंत्रपणें दिलेला असून, शेवटच्या विभागांत वाक्य व - परिच्छेदरचना, आणि भाषासमृध्दीचीं अंगें व अुपांगें यांचा समावेश अभिप्रेत आहे.

अियत्ता ५ वी:-

मौखिक:-

(१) शिक्षिकांनीं काहीं निवडक मनोरंजक कथा सांगणें व विद्यार्थ्यांकडून त्या सांगून घेणें.

(२) प्रत्येक विद्यार्थ्यानें स्वतःला आवडलेल्या पण अितरत्र वाचलेल्या निदान दोन कथांचें कथन करणें.

(३) घर अगर क्रीडांगणावरील विशेष घटना आकर्षकपणें विद्यार्थ्यांनीं कथन करणें, जरूर तर पूर्व तयारी करून घेऊन त्यांचें निवेदन करून घेणें.

-: २ :-

लेखनप्रकार: १) अेक परिच्छेदात्मक छोटी गोष्ट वाचून तिचें स्मरणानें पुनर्लेखन करणें.

२) चित्राच्या साहायानें अेक परिच्छेदात्मक कथा तयार करणें व आकर्षक मथळा सुचविणें.

३) दिलेल्या आराखड्यावरून कथा रचणें व कथेस शीर्षक सुचविणें.

४) पाळीव पक्षी, जनावरें व सुपरिचित व्यक्ति अगर वस्तूंचें वर्णनें अेकेका परिच्छेदांत आकर्षकपणें करणें.

५) समोर ठेवलेल्या चित्राचें अेका परिच्छेदांत स्वतंत्रपणें वर्णन लिहिणें.

६) आप्त अगर मित्राला पत्र लिहिणें.

७) आकर्षक वर्णनात्मक सुतारे पाठ करून ते जिनकूक लिहून दाखविणें.

८) घटना अगर कथाप्रधान सुताऱ्यांचें आकलन करून त्यावर आधारलेल्या - प्रश्नांचीं सुतरें समर्पकपणें लिहिणें. (पाठ्यपुस्तकाबाहेरील सुतारे निवडणें. खालच्या वर्गांत त्यांचा सारांश लिहून घेण्याचा प्रयत्न हेतुपूर्वक टाळणें.)

सहेतुक, अभ्यासपूर्ण लेखन: चित्रावर आधारलेल्या कथा वर्गांतील निरनिराळ्या गटांनीं तयार करून त्या आकर्षकपणें लिहून अेकत्रित करणें.

रचनात्मक व तांत्रिक अभ्यास:

(१) सुटसुटीत, सुबद्ध व आकर्षक वाक्यें लिहिण्याची संवय करणें.

(२) वाक्यांचें परिच्छेदांतील स्थान लक्षांत घेऊन अनेक वाक्यांची सुसंबद्धपणें मांडणी करून आकर्षक परिच्छेद तयार करणें. कालसंगति लक्षांत घेतली पाहिजे हयाची जाणीव देणें.

(३) विशेषणांचा व सर्वनामांचा सुयोग्य परिच्छेद लिहितांना योग्य तऱ्हेनें करता येणें.

(४) विशेषणांचा सुयोग व परिच्छेदात्मक लेखनाचा अभ्यास करतांनाच स्वल्प-विराम, पूर्णविराम व सुमध्यान्वयी अव्ययें यांचा सुयोग्य करण्यास शिकविणें.

(५) वाक्यरचना व विशेषणांचा सुयोग लिहितांनाच नपुंसकलिंगामुळें येणारा अनुस्वाराचे शिक्षार्थ्यांचे लक्ष वेधणें.

(६) वर्गाला योग्य व आकर्षक असे छोटे सुतारे सुबद्धरीतीनें वहींत लिहून देणें व

व तैच मुद्रांकित करण्याची प्रवृत्ति निर्माण करणें.

(७) निवडक शब्द, वाक्प्रचार, म्हणी, आकर्षकवाक्यें इत्यांचा संग्रह करून ठेवण्याचा प्रयत्न करणें. (असा प्रयत्न विद्यार्थ्यांनीं गटवारीनें अगर सांघिक अगर पध्दतीनें केल्यास फारच उपयुक्त ठरतो).

(८) निवडक व छोटे सुतारे सुध्दरीतीनें लिहून ते वर्गांत भिंतीवर लावणें.

क्रियता ६ वी.

मौखिक. १) शिक्षकांनीं कथा अपूर्णस्वरूपांत सांगणें व विद्यार्थ्यांनीं त्या पूर्ण करून सांगणें.

२) शालेय जीवनांत अगर आदय जीवनांत घडलेल्या घटना, स्थानिक समारंभ, मिरवणुकी, सभा इत्यादींचे वृत्तान्त विद्यार्थ्यांकडून आकर्षकपणें सांगून घेणें.

३) इतिहास, भूगोल, अगर विद्यार्थ्यांतील मनोरंजक घटना अगर माहिती सुसंबध्दपणें व आकर्षकपणें सांगतां येणें.

लेखन प्रकार. १) चित्रांच्या अगर आराखड्यांच्या आधारें दोन अगर तीन परिच्छेदात्मक कथा लिहितां येणें.

२) निमंत्रणांचीं पत्रव्यवहार करणें व समारंभांच्या निमंत्रण/-पत्रिका तयार करतां येणें.

३) दिलेल्या मुद्यांचा अगर आराखड्याच्या साहाय्यानें आकर्षक, वर्णनात्मक परिच्छेद तयार करणें.

४) जेवादें चित्र अगर देखावा पाहून त्याचें आकर्षकपणें वर्णन लिहून दाखविणें. (वर्णन एक परिच्छेदात्मक अगर दोन परिच्छेदात्मक असावें.)

५) पाठ्यपुस्तकांतील व शिक्षिकांतील कथा किंवा घटना आपल्या शब्दांत लिहून दाखविणें.

६) आकलनासाठीं वर्णन-प्रधान सुतारे देणें व त्यांवरील प्रश्नांचीं सुतारें लिहून घेणें.

७) आकर्षक भाषाप्रधान अगर गद्यकाव्यात्मक सुतारें पाठ करून घेणें. असा सुतार्‍यांना आकर्षक मथळेहि देण्याचा सराव करणें.

८) निवडक सुतारे सुध्दरीतीनें लिहून भिंतीवर लावणें.

सहेतुक अभ्यासपूर्ण लेखन: वर्गातील विद्यार्थ्यांना आवडलेल्या कथा लिहून काढून त्यांचा संग्रह तयार करणें. संग्रहांत विद्यार्थ्यांनीं चित्रें काढून गोष्टींची सजावट केल्यास व त्या सुलाक्ष्य अक्षरांत लिहून काढल्यास हस्तलिखिताप्रमाणें असा कथासंग्रह प्रदर्शनीय - ठरतो. व त्यासाठीं विद्यार्थी फार उत्साहानें झटतात.

रचनात्मक व तांत्रिक अभ्यास:

(१) विस्कळित वाक्यें विषयवार अगर विचारानुसार ऐक्य करून सुसंबद्ध असें दोन परिच्छेद तयार करणें.

(२) प्रश्नात्मक व आश्चर्यद्योतक वाक्यें तयार करणें.

(३) केवल वाक्यांचीं संयुक्त अगर मिश्रवाक्यें तयार करणें.

(४) क्रियाविशेषणें, गतिवाचक क्रियापदें, ध्वनिवाचक शब्द इत्यादींचा उपयोग ज्यांत करण्यास संधी मिळेल अशी छोटी वर्णनें लिहावयास सांगून वरील तीन्हींचा अभ्यास करून घेणें.

(५) क्रियापदें व अनुस्वार यांची सांगड घालावी.

(६) प्रश्नार्थक चिन्ह व आश्चर्यद्योतक चिन्हांचा उपयोग करण्याचा सराव करणें.

(७) आकर्षक व संग्रहक्षम सुलाक्ष्यांचें अनुलेखन.

(८) शुद्धलेखनासाठीं, पाठांतरासाठीं अगर आकलनासाठीं लिखाणांतील सुलाक्ष्यां-तील समर्थक शब्द योजनेसाठे विद्यार्थ्यांचें साह्य घेणें.

(९) पाठ्यपुस्तकांतील व इतरत्र आढळलेले नवीन शब्द, वाक्प्रचार व म्हणी यांचा संग्रह करावयाची पद्धत चालू ठेवणें. अशून म्हणून त्यांचा उपयोग वेळोवेळ करण्यास जेथें संधी सांपडेल तेथें तेथें ती निदर्शनास आणणें.

(१०) निवडक शु सुलाक्ष्य शुद्धरीतीनें लिहून भिंतीवर लावून ठेवणें.

विभाग ७ वा:

मौखिक: १) धोरणात्मक्या परिपाठांतील अगर आत्मपरिपाठांतील विशेष महत्त्वाचा भाग शिक्षकांनीं आकर्षकपणें कथन करणें, व विद्यार्थ्यांनीं त्याचें पुनर्कथन करणें.

२) आवडलेल्या कथा निरनिराळ्या भूमिकांवरून सांगतां येणें.

(३) केवल वाक्यांतील संयुक्त अगर मिश्रवाक्ये तयार करणें.

(४) क्रियाविशेषणें, गतिवाचक क्रियापदें, ध्वनिवाचक शब्द इत्यादींचा सुपयोग ज्यांत करण्यास संधी मिळेल अशीं छोटीं वर्णनें लिहावयास सांगून वरील तिन्हींचा अभ्यास करून घेणें.

(५) क्रियापदें व अनुस्वार यांचीं सांगड घालावी.

(६) प्रश्नार्थक चिन्ह व आश्चर्यवाचक चिन्हांचा सुपयोग करण्याचा सराव करणें.

(७) आकर्षक व संग्राह्य सुतारांचे अनुलेखन.

(८) शुद्धलेखनासाठीं, पाठांतरासाठीं अगर आकलनासाठीं निवडलेल्या सुतारां-तील सम्पर्क शब्दयोजनेकडे विद्यार्थ्यांचें लक्ष वेधणें.

(९) पाठ्यपुस्तकांतील व खेरीज आढळलेले नवीन शब्द, वाक्प्रचार व म्हणी यांचा संग्रह करावयाची पद्धत चालू ठेवणें. अशा प्रकारे त्यांचा सुपयोग लेखनांत करण्यास जेथें जेथें संधी सांपडेल तेथें तेथें ती निदर्शनास आणणें.

(१०) निवडक सुतारे सुंदर रीतीनें लिहून भिंतीवर लावून ठेवणें.

कित्ता ७ वी.

मौखिक. १) थोरामोठ्यांच्या चरित्रांतील अगर आत्मचरित्रांतील विशेष महत्त्वाचा भाग शिक्षकांनीं आकर्षकपणें कथन करणें, व विद्यार्थ्यांनीं त्याचें पुनर्कथन करणें.

२) वाचलेल्या कथा निरनिराळ्या भूमिकांवरून सांगता येणें.

३) ऐतिहासिक व्यक्तींची काल्पनिक आत्मकथनें सांगणें, अगर त्या व्यक्तींच्या त्या घटनांचें वर्णन करीत आहेत अशी कल्पना करून त्या घटना सांगणें.

लेखनप्रकार. १) अपूर्णकथा पूर्ण करून लिहिणें, किंवा पूर्णकथा वेगवेगळ्या भूमिकांवरून - लिहिता येणें.

२) कल्पना विस्तार करता येणें.

३) वर्णनात्मक व कथनात्मक परिच्छेदलेखन करणें.

४) विचारप्रधान सुतारांचें आकलन व त्यावरील प्रश्नांची सुतरें लिहिणें.

५) व्यापारी पद्धतीचा पत्रव्यवहार, अधिकाऱ्यांशीं पत्रव्यवहार व अर्जलेखन लिहावणें.

६) विचारप्रधान सुताम्रांचें पाठांतर व पुनर्लेखन करणें.

७) स्फिटक सुताम्रांचें अनुलेखन करणें.

सहेतुक, अभ्यासपूर्ण लेखन। हया वर्गांतील सुपक्रम दोन प्रकारचा असावा. वर्गानें केलेला पत्रव्यव्हार एकत्रित करावा. पत्रव्यव्हार निरनिराळ्या कारणास्तव सहली व सुट्टयां-
-च्यावेळीं व अन्यवेळींहि करावा लागतो, तशावेळीं विद्यार्थ्यांकडूनच तो करून घ्यावा व त्यांतील विद्यार्थ्यांचीं पत्रें व त्यांना आलेलीं सुत्तरें एकत्रित करून आकर्षक मथळे देऊन लिहून काढावीं. वर्गांतल्या गट पाडून त्यांच्यातहि पत्रव्यव्हार चालूं ठेवतां येतो. -
(२) दुसरा सुपक्रम गोष्टींवर आधारलेला असावा. एकच गोष्ट निरनिराळ्या भूमिकां-
-वरून वेगवेगळ्या पात्रांनीं लिहावी किंवा गोष्टींचा शेवट बदलून गोष्ट लिहिणें. अशा तऱ्हेनें लिहिलेल्या कथांचा सचित्र व सुवाच्य संग्रह तयार करणें.

रचनात्मक तांत्रिक अभ्यास।

(१) अनेक देखावे व घटना समर्पक शब्दांत लिहिण्याचा सराव करण्यासाठीं वारंवार छोटेखानी परिच्छेदाची चर्चा करून त्यावर भाषेवर आधारलेले अभ्यास देणें.

(२) वर्णनांत वाक्यरचनेची विविधता आणण्यासाठीं अभ्यास देणें. वाक्य-
प्रयोगांचीहि त्या दृष्टीनें ओळख करून देणें.

(३) निरीक्षणाची नोंद करून वर्णनात्मक परिच्छेदासाठीं मुद्दे तयार करण्याची संवय करणें.

(४) आकर्षक वाक्यें व सुविचार हुडकून काढून तें संग्रहित करण्यास वारंवार संधी देणें.

(५) समुदायवाचक शब्द, समान अर्थाचे व विरुद्धार्थी शब्द आणि त्रिलिंग नामांचा निर्दोष उच्चार वापरण्याची वारंवार संधी देणें.

(६) सुपमा व रूपकांवर भर देऊन त्यांच्यावर आधारलेले अभ्यास वारंवार देणें. वर्णनांतहि त्यांचा सुपयोग करण्यास संधी प्राप्त करून देणें. अलंकारांच्या -
व्याख्येपेक्षां अलंकारांचा वर्णनें आकर्षक करण्याकडे कसा सुपयोग होतो हें निदर्शनास आणणें.

(७) विभक्ति प्रत्यय, समास व अव्ययें इत्यांचा सुपयोग करून वाक्यें सुटसुटीत करण्याची संवय लावणें.

(८) वाक्यांची मांडणीपरिणामकारक करण्यासाठी वाक्यांचें रूपान्तर करण्या-
-वर पाठ देणें. मुदा. नकारार्थी रचनेचें होकारार्थी रचनेंत रूपान्तर कि. रूपान्तराचे -
प्रकार.

(९) म्हणी व वाक्प्रचारांची वर्णनात्म व कथनात्मक सुघयोग करण्यास वारंवार
संधी देणें व तसेंच अभ्यास निश्चणें.

(१०) समर्पक शब्द योजनेची आवश्यकता पटवून देण्यासाठी वर्णनात्मक हिंदी
गुतांचे भाषान्तर करून घेणें.

(११) वर्णनात्मक व कथनात्मक परिच्छेदांचा मांडणी व भाषाशैलीच्या दृष्टीनें
अभ्यास करणें व अनुकरण करणें. अपूर्ण परिच्छेद पूर्ण करणें. मुद्यांच्या साहाय्यानें वर्णनात्मक
आकर्षक गुतारे तयार करणें यासाठीचे पाठ लिहून घेणें.

(१२) विभक्ती प्रत्ययांमुळें आव्या लागणाऱ्या अनुस्वारांकडे लक्ष वेधणें. सामासिक
शब्द व सामान्यरूपांच्या साहाय्यानें ऱ्हस्वदीर्घाची कल्पना देणें. प्रयोगानुसार येणारे -
अनुस्वार शिकविणें.

(१३) शिकविलेले शुध्दलेखनाचे नियम ठसविण्यासाठी काहीं निवडक गुतारे शुध्द-
-रीतीनें लिहून घेऊन ते वर्गांतील भिंतीवर लावून ठेवणें.

शिक्षण ४ थी.

मौखिक. (१) शिक्षकांनी प्रसंगिक राजकीय व सामाजिक विषयांवर भाषणें करणें व -
विद्यार्थ्यांनीं दिलेल्या साहाय्यानें पुन्हा त्याच विषयावर भाषणें करणें.

(२) विद्यार्थ्यांनीं थोरांची चरित्रें व आत्मचरित्रें स्वत: अभ्यासून त्यांतील
आवडलेला भाग टिपणांच्या साहाय्यानें कथन करणें.

(३) अवान्तर वाचलेल्या पुस्तकांतील कथाभाग अगर विचार विद्यार्थ्यांकडून कथन
करवून घेणें.

लेखनप्रकार. (१) दिलेल्या मथळ्याला, लेखाला, अगर म्हणीला अनुरूप कथा तयार करणें.
गोष्टींतील कोणतेंहि महत्त्वपूर्ण व सूचकवाक्य दिल्यास त्यावर गोष्ट लिहिणें.

(२) वाचलेल्या कथेचा गोषवारा लिहिणें.

(६) छोटीं छोटीं शब्दचित्रें लिहिणें. (पेन्सील्स)

(७) विचार प्रधान वृत्तान्तांतील महत्त्वाच्या मुद्यांचे टांचण करणें व योग्य सीर्षके सुचविणें.

(८) कल्पना-विस्तार करणें.

(९) शालेय अगर सार्वजनिक समारंभाचा वृत्तान्त पत्ररूपानें संपादकाकडे पाठविणें. वाचकांचे विचार या सदराखालीं छापावयाचा मजकूर तयार करणें व पत्ररूपानें संपादकास पाठविणें.

(१०) वर्णनात्मक व आत्मकथनात्मक निबंध लिहून घेणें.

सहेतुक, अभ्यासपूर्ण-लेखन. हमा वर्गांत हा उपक्रम मुख्यत: थोरामोठ्यांच्या चरित्रावर आधारलेला असावा. शेक अगर अनेक चरित्रें अभ्यासावयास निरनिराळ्या गटांस सांगून चरित्रांतील विशेष संस्मरणीय प्रसंग, चरित्रनायकाचीं सामाजिक अगर राजकीय मतें वेचकपत्रिका करणें. रोमहर्षक अगर विनोदी प्रसंग टिपणें, त्यांच्या लिखाणांतील वैशिष्ट्यपूर्ण भाग संग्रहित करणें, त्यांच्या विचारसूचिका वेचकपत्रिका करणें यासारखे भाग पाडून कामें निरनिराळ्या - गटांना वाटून देऊन वरील प्रमाणें वर्णनात्मक माहिती सुवाच्यपणें लिहून ती वेचक - संकलित करणें. त्यांस काल व घटनांचे तक्ते करणें, आलेख तयार करणें, प्रसंगानुरूप चित्रण करणें इत्यादि गोष्टींसहि वाव देणें.

रचनात्मक व तांत्रिक अभ्यास.

(१) वाक्यसंकलनावर अभ्यास देऊन अनेक वाक्यांचें शेक केवल, संयुक्त अगर मिश्र-वाक्य करून थोड्क्यांत पण परिणामकारकपणें आशय कसा व्यक्त करावा हयाची शिकवण देणें.

(२) परिच्छेदांचा प्रारंभ व शेवट करण्यासाठीं त्या प्रकारचे अभ्यास देणें.

(३) गोष्टींच्या रचनेंत संवाद घालण्यास संधी देणें.

(४) वाक्प्रचार, म्हणी व अवतरणें वापरण्याची ज्यांत संधी देता येईल असे अभ्यास निवडणें.

(५) कल्पना विस्तारासाठीं टांचणें तयार करणें, निबंधासाठीं टांचणे तयार करणें.

(६) विचारप्रधान वृत्तान्तांचा विचार विकास व मांडणीतील मुद्यांनें [redacted]

विश्लेषणात्मक अभ्यास करणें व त्याच विषयाची दुसरी आवृ मांडण्यास अगर त्याच विषयावर स्वतःचे विचार व्यक्त करण्यास संधी देणें.

(७) अवान्तर वाचनांतून सुविचार व आकर्षक वाक्यें संग्रहित करून ठेवण्यास संधी देणें.

(८) प्रचलित विषयावरील आपली मतें टांचणरूपानें मांडून ठेवण्यास शिकविणें.

(९) उत्प्रेक्षा व अपह्नुति अलंकारांची ओळख करून देऊन त्यांचा ओघानें - उपयोग करून घेणें.

(१०) विचारप्रधान हिंदी कृतीचा मराठीत भाषान्तर करून घेणें.

शिक्षण १ ली.

मौखिक. (१) प्रचलित विषयांवर विद्यार्थ्यांनीं अभ्यासपूर्ण टांचणें तयार करून मांडणें करणें.

(२) वैचारिक विषयावर साधकबाधक चर्चा करणें.

(३) प्रास्ताविक, स्वागतपर, अभिनंदनात्मक आणि निरोप समारंभाच्यावेळीं करावयाचीं भाषणें योग्य संधी साधून तयार करून घेणें. (नव्यानें येणारे विद्यार्थी, शाळा सोडणारे विद्यार्थी, व विलायती सेलाडू, अगर निरभिराळ्या परीक्षांतून तुतीर्ण - होणारे अशा विद्यार्थी वारंवार अशी संधी देतात.)

लेखन. (१) कथाभागाचा परिपोष, स्वभाव लेखन, संवाद, भाषा, स्पष्टता यांवर भर देऊन कथारचना शिकविणें.

(२) मौखिका तयार करणें, जाहिराती तयार करणें, वृत्तपत्रांसाठीं बातमी तयार करणें इत्यादींचा अभ्यास करून घेणें.

(३) मित्र अगर नातेवाईक यांना भावना व विचार परिणामकारकरीतीनें व्यक्त करणारीं पत्रें लिहिण्यास शिकविणें.

(४) वर्णनात्मक, कथनात्मक, व आत्मकथनात्मक निबंधांबरोबरच वैचारिक परिच्छेद लिहिण्यास शिकविणें.

(५) थोडक्यांस पण अर्थपूर्ण तारा लिहाव्यास शिकविणें.

(६) जमल्यास नाट्यछटा लिहाव्यास शिकविणें. (प्रेक्टीकल).

सहेतुक, अभ्यासपूर्ण लेखन. हया वर्गांतील हा उपक्रम दोन तऱ्हेनें करावा. (१) आवडते लेख, सुविचार, आकर्षक वाक्यें, आवडलेल्या कविता हयांचा संग्रह तयार करून तो - कलापूर्ण सजावटीनें लिहून ध्यावा. (२) प्रत्येक आठवडयाला हया वर्गानें केव साप्ताहिक हस्तलिखित चालवावें - त्यांत आठवडयांतील निवडक वर्णनात्मक वातम्या, स्फुटें, अग्रलेख यांचा समावेश असावा. गटपध्दतीनें १।२ आठवडे काम आळीपाळीनें केल्यास - हा प्रयोग फारच यशस्वी होईल. त्यामुळें वाचन व संपादन प्रवृत्तीस प्रोत्साहन मिळतें, व अडखळतहोण्यास मदत होते.

रचनात्मक व तांत्रिक अभ्यास:

(१) वाक्यरचना शुध्द, आकर्षक, व नोमदार व्हावी म्हणून त्यावर आधारलेले वाक्यांचे पाठ अभ्यासास देणें.

(२) दिलेल्या विधानांचें समर्थन करण्यासाठीं अगर तीं खोडून काढण्यासाठीं टांचण तयार करणें.

(३) तर्कशुध्दवाक्य-रचना व परिच्छेद-रचनेवर भर देऊन विचार प्रवर्तक - परिच्छेदांचा अभ्यास करणें व अनुकरण करणें.

(४) शब्दांची निवड, वाक्प्रचार, म्हणी, अवतरणें व अलंकारांचा उपयोग करून परिणामकारक लिखाण करण्याचा प्रयत्न करण्यास अभ्यासांतून संधी देणें.

(५) दृष्टांत, ह्र व अर्थांतरन्यास या अलंकारांचा परिचय करून देणें, व त्यावर आधारलेले अभ्यास देणें.

(६) निबंधांची टांचणें तयार करून घेण्यावर विशेष भर देणें.

(७) शब्दांची निवड करण्यास मदत म्हणून थोडाफार व्युत्पत्तीचा परिचय करून द्यावा. उपसर्गांच्या व प्रत्ययांच्या साहाय्यानें नवीन शब्द तयार करण्यास - शिकविणें.

(८) वर्णनात्मक सिध्दजी कृतीचें भाषांतर करून घेणें.

(९) वाक्य पृथक्करणाचा परिचय व अभ्यास करून घेऊन वाक्यरचना - निर्दोष करण्यास मदत करणें.

(१०) निरनिराळ्या भाषा परिणामकारकपणें व्यक्त करण्यास शिकविणें.

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इयत्ता १० वी.

मौखिक. (१) महिन्यातून दोनदा तरी वर्गवादविवाद घेणें व त्याची निबंध लेखनाशीं सांगड घालणें.

(२) महत्त्वाच्या अगर मनोरंजक विषयावर अभ्यासपूर्ण प्रबंध लिहून ते विद्यार्थ्यांनीं वर्गासमोर वाचणें व त्यावर चर्चा घेणें. (परीक्षेच्या दृष्टीनें महत्त्वाचे वाटणारे निरनिराळ्या विषयांतील प्रश्न घेऊन त्यांचीं उत्तरें लिहून त्यावरहि चर्चा घेण्यास हरकत नाहीं.)

(३) पुस्तक परीक्षण व कवितांचें रसग्रहण करण्यास वाव देऊन चर्चा घेणें.

लेखनप्रकार. (१) वर्णनात्मक, कथनात्मक, व वैचारिक निबंध.

(२) संवाद लेखन.

(३) माझकथा अगर व्यक्ति कथालेखन.

(४) कल्पना-विस्तार.

(५) सारलेखन.

(६) भावना-प्रधान अगर काल्पनिक पत्रें लिहिणें.

(७) सार्वजनिक भाषणांचा सारांश थोडक्यानें पाठविण्यासाठीं तयार करणें.

सहेतुक, अभ्यासपूर्ण लेखन. विद्यार्थ्यांनां निरनिराळे प्रश्न देऊन प्रत्येकाकडून आत्मकथा लिहून घेणें. (विद्यार्थ्यांच्या आशा, आकांक्षा, भावना, आवडीनिवडी ह्यांचे आकलन झाल्यास त्याला पुढील जीवनासाठीं योग्य तें मार्गदर्शन करण्यासहि त्याची मदत होते.) आत्मकथा सुबोध्य असावी असें लिहून तीं कुंचल्यानें शृंगारण्यासहि हरकत नाहीं.

रचनात्मक व तांत्रिक अभ्यास.

(१) विचार प्रवर्तक निबंधलेखनाची रूपरेखा करण्याचा नेहमीं सराव करणें.

(२) दिलेली विधानें खोडून काढण्यासाठीं किंवा त्यांचें समर्थन करण्यासाठीं वारंवार तशा प्रकारचें अभ्यास देणें.

(३) परिच्छेद घेऊन त्यांतील शब्द बदलून अगर वाक्य-रचना, क्रम बदलून तो अधिक परिणामकारक करण्याचा प्रयत्न करणें.

(४) अवान्तर वाचलेल्या कथा अगर पाठ्यपुस्तकांतील कथांचें संवादांत रूपान्तर करावयास शिकविणें.

(५) भाषणांची टिपणें काढावयास शिकविणें.

(७) वेचक शब्दांची पुनरावृत्ति टाळण्याचा कटाक्षानें प्रयत्न करणें.

(८) लिखाणांत वाक्प्रचार, म्हणी, अलंकार, व अक्षरांचें प्रयत्नपूर्वक पण अकृत्रिमपणें आणावयाचा अभ्यास करणें.

(९) निरनिराळ्या लेखकांच्या लेखनशैलीचा आरंभापासून अभ्यास करणें.

(१०) उपहास, उपरोध, कोटी इत्यादी अलंकारिक रचनेचा परिचय करून देणें.

(११) विचारप्रधान निबंधी लेखांचें मात्रान्तर करून घेणें.

विभाग ।। ली.

मौखिक. (१) वादविवाद, किंवा चर्चा करणें.

(२) निरनिराळ्या विषयावर अभ्यासपूर्ण भाषणें करणें.

(३) मुलखुलती भाषणें करणें. करणें.

लेखन. (१) वर्णनात्मक, कथनात्मक, वैचारिक अगर काल्पनिक निबंध लिहून घेणें.

(२) कल्पना-विस्तार.

(३) सार-लेखन.

(४) पत्रलेखन, अर्जलेखन.

(५) कथालेखन.

सहेतुक, अभ्यासपूर्ण लेखन: वरील विषयांपैकी आपल्याला आवडणाऱ्या कोणत्याहि तीन - विषयांवर आधारलेला अभ्यासपूर्ण प्रबंध प्रत्येक विद्यार्थ्यानें सेवटच्या वर्षांत लिहिणें.

रचनात्मक व तांत्रिक अभ्यास: (१) अनेक छोटे छोटे अभ्यास घेऊन त्यांतून शब्दांची निवड, व भावनाविष्कारास योग्य ती संधी प्राप्त करून विद्यार्थ्यांना स्वतःची शैली निर्माण - करण्यास संधी देणें.

(२) आदर्श निबंध व कथा यांचा चिकित्सापूर्वक अभ्यास करून त्यांची लेखनशैली आत्मसात करण्याचा प्रयत्न करणें.

(३) विद्यार्थ्यांत मार्मिकता, डौलदारपणा, सुटसुटीतपणा व सर्वसुंदरता आणण्या- साठी करण्यास योग्य असे अभ्यास देणें.

(४) वृत्तपत्रे व मासिके यांतील निबंधक लेखांचे वाचन व सामुदायिक चर्चा करणे.

(५) व्युत्पत्ति, अलंकार व समास यांच्यावर आधारलेल्या अभ्यासक्रमांतूनही लेखन-विकास साधावा असेच अभ्यास विद्यार्थ्यांस वाटेल.

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* N.B.: The idea of including a project in a composition syllabus being rather new, a sample of the autobiographical project is given below:

The following autobiographical project is worth trying. The subjects for class composition should be so assigned that together they will compose an autobiography. Pupils may be also encouraged to decorate their autobiographies by means of photographs and pictures drawn suited to the incidents narrated. They do like to make the cover-page of their autobiography attractive and artistic. We have already seen that pupils like to write about themselves and on subjects of their own likes and choice. Hence with necessary changes to make the titles more attractive and appealing, they may be tried in Std. X. Pupils should be asked to write at least on one topic to form one chapter.

Suitable themes for each chapter are given on the next page.

(The project has been adopted from Dorothy Dakin's - How to Teach High School English, with due modifications and additions suiting to our needs.)

प्रकरण १ :- (१) जन्मापूर्वी घराण्यांत घडलेला जोखादा लक्षणीय प्रसंग. (२) संस्मरणीय पूर्वज. (३) आजीवडिलांच्या स्वभावावर प्रकाश पाडणारी तुमच्या जन्मापूर्वीची घटना, (४) तुमचे पूर्वज व त्यांचे वास्तव्य. (५) घराण्याचा पूर्वेतिहास. (६) घराण्यांतील लक्षणीय परंपरा. (७) घराण्याचा पूर्वापार चालत आलेला धंदा.

प्रकरण २ :- (१) माझें पहिलें आवडतें खेळणें. (२) लहानपणीच्या आठवणी. (३) मला झालेली पहिली शिक्षा. (४) बालपणी घडलेली विशेष आनंददायक घटना. (५) बालपणाचे खेळगडी, (६) पहिला प्रवास. (७) माझा छंद.

प्रकरण ३ :- शाळेतील पहिला दिवस. (२) मी वाचावयास कसा शिकलों. (३) मी - लिहावयास कसा शिकलों. (४) वाचनापासून मिळालेला आनंद. (५) बालपणीची चिमुकला, (६) लहानपणीचा आवडता खेळ. (७) मला घडलेला किरकोळ अपघात.

प्रकरण ४ :- (१) माझी माणसें. (२) माझी आजी. (३) माझे चुलते, (४) माझ्या घरांतील इतर नातेवाईक. (५) माझें आजोळ. (६) माझे लाड करणारा व्यक्ति. (७) आम्हांस खेळणारी.

प्रकरण ५ :- (१) आमचें घर. (२) आमच्या घरासभोवतीं बाग. (३) आमचा गांव. (४) गांवाच्याबाहेरचा निसर्गरम्यतीय देखावा. (५) गांवाचा पाणी-पुरवठा. (६) गांवांतील सुधारणा, (७) करमणुकीची ठिकाणें.

प्रकरण ६ :- (१) माझे मित्र. (२) माझा छंद. (३) माझा आवडता खेळ विषय. (४) माझे नावडते विषय. (५) माझी शाळा. (६) माझे आवडते शिक्षक. (७) मला वाटणारा फळें.

प्रकरण ७ :- (१) घर सोडून प्रथमच बाहेर पडल्याबद्दलची पहिली रात्र. (२) परगांवांत पर ठिकाणीं खेळतें जाण्याचा पहिला प्रसंग. (३) परगांवीं राहण्याचा पहिला प्रसंग. (४) पर- ठिकाणीं कसें वागावें हें न समजल्यामुळें झालेली फजीति. (५) प्रवासांतील अविस्मरणीय घटना.

प्रकरण ८ :- (१) कोणत्या प्रकारचीं पुस्तकें मला आवडतात. (२) माझे आवडते खेळ, (३) माझे आवडते कवि. (४) माझें आवडतें वृत्तपत्र. (५) माझें आवडतें मासिक, (६) मला आवडणारें साप्ताहिक. (७) माझें विशेष आवडलेलीं पांच पुस्तकें. (८) मला

नाटक. (९) मला विशेष आवडलेले ओलपट. (१०) मला सर्कस का आवडते. (११) मला विशेष आवडणारा सण.

प्रकरण ९ :- (१) आदर्श मुलाबद्दलची माझी कल्पना. (२) आदर्श मुलीबद्दलची माझी कल्पना. (३) सहशिक्षणाबद्दलची माझी कल्पना. (४) विद्यार्थ्यांनी राजकारणात भाग घ्यावा काय. (५) माझी देशसेवेची कल्पना. (६) माझी धर्मविषयक कल्पना. (७) मुलींनी मुलांच्या बरोबर नाटकात भाग घ्यावा काय.

प्रकरण १०:- (१) मी पुढे कोण होणार. (२) मी शिक्षण का घेतो. (३) माझे भावि-कालातील ध्येय. (४) मला न आवडणारे धंदे. (५) मी धंदाप्रधान झालो तर.

प्रकरण ११:- (१) मला लागलेल्या वाजीट संबंधी मी कशा खोडल्या. (२) खोड्या - लागण्यासाठी मी काय केले. (३) वाजीट संबंधीमुळे झालेल्या परिचित व्यक्तीची झालेली हानी.

प्रकरण १२ :- (१) जीवनातील घडलेला विनोदी प्रसंग. (२) माझ्या हातून घडलेले अत्यंत हीन कृत्य. (३) अत्यंत वीरश्रीचा प्रसंग. (४) परोपकाराचा प्रसंग. (५) दुःखद प्रसंग. (६) आश्चर्यकारक घटना. (७) भीतिदायक घटना. (८) थरारून सोडणारा रोमहर्षक प्रसंग.

प्रकरण १३:- (१) स्वतः श्रमाने मिळविलेला पहिला पैसा. (२) माझ्या हातून गमावलेली मौल्यवान वस्तु. (३) माझा सामाजिक टिकाणी ओळखीचा पहिला प्रसंग. (४) माझा - पहिला नाट्यप्रयोग. (५) सामुदायिक कवायतीतील माझी भूमिका. (६) खेळाचा पहिला सामना.

प्रकरण १४:- (१) घरच्या कामात मी कशी मदत करतो. (२) मी अभ्यास कसा करतो. (३) कोणत्या विषयाच्या अभ्यासाचा मला कंटाळा येतो. (४) माझी दिनचर्या. (५) मी बाजार कसा करतो.

प्रकरण १५ :- (१) सुट्टीचा वेळ मी कसा घालविला. (२) प्रदीर्घ सुट्टीच्या सुट्ट्या अभ्यासात काय. (३) मेल्या गुन्हाळ्याची सुट्टी मी कशी घालविणार (४) गेल्या सुट्टीत मी काय केले. (५) मला पावसाळ्यात सुट्टी असावी असे का वाटते. (६) जनावरांची दुभारी सुट्टी असावी असे मला का वाटते.

प्रकरण १६ :- (१) परीक्षा अभ्यासात काय. (२) परीक्षार्थीबद्दल मला काय वाटते. (३)

(१) सहामाही परीक्षेबद्दल मला काय वाटतें, (२) तोंडी परीक्षेबद्दल मला काय वाटतें, लेखी परीक्षेबद्दल मला काय वाटतें, (३) परीक्षकांसंबंधी मला काय वाटतें, (४) शालेय क्रिकेट बद्दल मला काय वाटतें, (५) परदेशी खेळाबद्दल मला काय वाटतें, (६) देशी खेळाबद्दल मला काय वाटतें, (७) अतीत स्मरणांची माझी कल्पना, (८) स्नेहसंमेलनाची माझी कल्पना.

प्रकरण १७ :- (१) माझी सर्वांत आवडती जोडी, (२) माझा सद्गुण, (३) मला चिडवणारी अभिमानास्पद गोष्ट, (४) मला कमीपणा वाटतो असें वाटतें, (५) मला खरें सुख कशांत वाटतें, (६) सुखी जीवनाची माझी कल्पना, (७) सुखी विद्यार्थ्यांची माझी कल्पना.

प्रकरण १८ :- (१) माझा आवडता प्राणी, (२) माझे आवडते पक्षी, (३) माझीं आवडतीं फळें, (४) माझीं आवडतीं फुलें, (५) माझें आवडतें ऋतु, (६) मला न आवडणारा ऋतु.

प्रकरण १९ :- (१) माझा संघ, (२) माझी टोळी, (३) माझा जीवनाकडे पाहण्याचा दृष्टीकोन, (४) माझी गरीबी आणि श्रीमंतीची कल्पना, (५) माझें पुढील शिक्षण.

Concluding Remarks:- The chief aim of the present investigation was to explore Marathi Composition Ability and Interests of pupils in Secondary Schools in Kolhapur and the neighbouring merged states area. This was carried out by means of the four tests specially prepared for the said purpose. In the light of the defects noted in the pupils' performance and experience elsewhere, ways and means have been suggested to overcome these defects. It is believed that the new methods of teaching and correcting composition and the proposed syllabus would be of great help in improving our pupils' composition ability - the main purpose of this investigation.

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